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APRIL 20, 1921

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MOTION PICTURES TO REPLACE TOURING THEATRICAL COMPANIES

Road Conditions So Bad That Managers Abandon Plans to Send Out Touring Shows—Traveling Pictures with Orchestras, Special Effects and Features to Replace Them

The producers and managers of road shows are planning a novel method to overcome the trade and business conditions for next season. With the business depression throughout the country now being acutely felt by the theatre-going public, and conditions inside the industry making the producing of traveling shows particularly hazardous the producers are turning to the motion pictures.

At the present time seven pictures of the special feature type are being presented for runs in Broadway theatres that usually house legitimate plays. Besides this there are a number of equally strong pictures being shown in Broadway motion picture theatres. This unusual activity is declared to be a pre-concerted plan on the part of the producers to feel out the public with a view to present these same and other pictures on the road next season in the place of the regular touring companies. Pictures will be booked from city to city for extended runs, if possible, and will carry large orchestras and scenic effects. They will be handled in the same manner as stage productions.

Conditions are worse on the road than is generally supposed, and at present there is no prospect of any change for the better by next September. According to a well known manager who last week brought in from the Middle West his company, which had been presenting a musical comedy which had an extended Broadway run, he has never known the time when business was so bad.

Recently Gus Hill, president of the Touring Managers' Association, announced that he would not send out more than seven companies next season. He had fifteen shows on the road during the season just ending. He said that the unusually high price of labor and expenses attached to moving a show was a contributing reason for the curtailing of his output.

Mr. Hill stated that he and all the other managers would be forced to limit the number of their shows also on account of the uncertainty attached to the plans of the Actors' Equity Association in regard to the "Equity Shop," and also because of what he called "dictation" of the theatrical unions, such as stage hands and musicians.

Railroad fares are so high they make hazardous any large amount of road shows, say the producers. While they will undoubtedly send out a certain number of shows, they will limit them to the ones that are most sure of success.

Motion pictures are undoubtedly the most economical sort of entertainment for the producer or road manager to send out, provided they prove strong enough drawing power. "Judging by the manner in which the pictures on Broadway are received," said one manager, "it seems a safe bet that big pictures that will be sent out will be large money-makers, and will form a large part of next season's road shows.

AGENT'S WIFE DISAPPEARS

Mrs. Walter Guaife, wife of Walter Guaife, a dramatic agent of No. 102 Harmon street, Jersey City, disappeared early this week with her son Walter, nine years old, following a quarrel with her husband, as the result of his finding her wedding ring in a box with the picture of the man whom he had forbidden to come to his house.

Mr. Guaife refuses to take her back until she has explained the ring and the picture in the same box.

GOV. TO SPEAK ON OPEN SHOP

Governor Henry T. Allen of Kansas is scheduled to speak on the "Open Shop" at Henry Miller's Theatre, Sunday evening, April 24, under the auspices of the Actors' Fidelity League.

Governor Allen has been identified with the controversy over the "open shop," and was sponsor for the now famous Industrial Relations Court in his State.

SHOW IN METHODIST CHURCH

The Union Methodist Church at Forty-eighth Street presented the Percival Vivian Players in "The Comedy of Errors" in its auditorium Monday evening. The cast is wholly professional.

The prices range from 25 cents to $1 and everything above the actual expenses of the production will go for church purposes.

STONE OUT FOR THE SEASON

Fred Stone will be out of the cast of "Tip Top" for the season, due to the accident which occurred during the stair dance number.

It was at first believed that he was suffering from a sprained ankle and would return to the show in a few days, but an examination revealed that a bone in the foot had been broken. This will keep him out of the show for the rest of the season. Harland Dixson is playing Stone's role in the piece.

EX-MIND-READER IS SUICIDE

Mrs. James Cameron, an English actress who formerly did a mind-reading act in vaudeville with her husband, was found dead in the kitchen of her apartment at 1215 Grand Concourse on Monday, after committing suicide by turning on the gas. Her husband, James Cameron, is employed by the Theatrical Supplies Company, at 124 West Forty-fifth street.

WANT EDWARDS FOR CAMPAIGN

Governor Edward I. Edwards of New Jersey has been offered the chairmanship of a national anti-"blue law" organization. If the Governor accepts the tendered chairmanship, he is expected to make known the aims and purposes of the organization at the banquet to be held by the Citizens' Committee of the State of New York, April 25.

LILLIAN YOUNG CASE UP

The case of Lillian Young against the Camp Merritt Tenafly Bus Co. comes up this week in the Supreme Court of New Jersey at the Hackensack Court House, before Judge Willard Tuttler.

Miss Young was formerly of the team of Overholt and Young Sisters and is now appearing in vaudeville with her husband, Tom Overholt, as Overholt and Young.

During Overholt's absence in France in the war, Miss Young entertained the soldiers at various camps, and while riding in one of the Tenafly company buses, on April 25, 1919, was severely injured in a collision between buses of the same company, suffering a fractured hip, a broken arm, contusions of the head and internal injuries.

These injuries forced her to remain for seven months in the Engewood Hospital, New Jersey, and prevented her from working for over a year.

Attorneys Samuel Hirschberg and Howard McKay, who obtained a judgment recently for Miss Young's sister, Evelyn, against the same company, for injuries caused at the same time, have brought suit for damages amounting to $10,000.

SMALL MYSTERY CLEARED?

KINGSTON, Ont., April 16.—There is much excitement here over the belief that the sixteen months' mystery over the disappearance of Ambrose Small, the Toronto theatre millionaire, has been cleared by the arrest of a man who calls himself George Cox and says that he is a Scotchman.

Cox, who bears a remarkable resemblance to the missing millionaire, was identified by George Edwards, who had an office near that of Small in Toronto. Cox's resemblance to Small is pronounced and he also has the tattoo mark on his arm which the theatre man is reported to have.

RENEE BONNAT SUES FATHER

LAWRENCE, Mass., April 18.—Renee Bonnat, vaudeville actress, has instituted a suit for $10,000, over the rights to property here against her father, Dr. I. A. Hajjar, a dentist prominent in the local Syrian colony. Dr. Hajjar has filed a counter-suit, claiming that she owes him $3,000. The suit will come to trial this week.

Renee Bonat, now Mrs. Liddle, played in an act called the "Shadow Stage." She is the daughter of Dr. Hajjar and his first wife. Her father later married the daughter of Supreme Court Justice Pierce of Philadelphia. The dancer says that it is because of her love of her step-mother that she is suing her father.

EMERSON OPERATED ON

John Emerson, president of the Actors' Equity Association, is in the Post Graduate Hospital, having been operated on for double hernia. The operation, which was performed by Dr. J. Bentley Squier, turned out entirely successful and Mr. Emerson is expected to be on his feet again within three weeks.

REVUE FOR FIELDS AND BAYES

Lew Fields and Nora Bayes will be seen together early in June in a big musical revue to be called "You Must Come Over." A special feature of the show will be a travesty by several well known authors of the musical successes of the past season in New York.

BELASCO TO DO GUITRY PLAY

David Belasco obtained the rights Monday to Sacha Guitry's latest play, "The Grand Duke," now playing very successfully in Paris at the Theatre King Edward VII, with Lucien Guitry, the author's father, portraying the duke, who supplies the title for the play. Sacha Guitry and Mlle. Yvonne Printemps (Mrs. Guitry in private life) play the parts of the young couple, whose difficulties are cleared by the duke, who had been reduced to the position of a professor of languages by Bolshevistic exile.

Mr. Belasco plans a treatment new to the American stage of the author's ultra-modern reconstructive viewpoint.

RECORD RECEIPTS FOR OPERA

SAN FRANCISCO, April 18.—The Chicago Opera Company is breaking world records for opera receipts. Last Tuesday, seven thousand people attended the performance of "Carmen," with Mary Garden and Lucien Muratore in the stellar roles. Twenty-five thousand dollars was taken in for that performance alone. This record was again broken Saturday night, when the receipts for the performance of "Faust," also with Garden and Muratore, totaled $26,497. Seven thousand one hundred people attended this opera.

The old record before the Chicago Company smashed it in this city was $22,000 with Caruso at Atlanta, Ga.

AGAINST MOVIES IN CHURCH

MIDDLETOWN, N. Y., April 18.—The Rev. William George Clark Duff, pastor of the Brooklyn Presbyterian Church, who preached here in St. Paul's Methodist Church yesterday, decried the use of motion pictures in churches, in his sermon. He stated that people who come to church want the help that the church can give them, and not motion pictures as special attractions.

He was preaching here in exchange with the pastor of the church, the Rev. F. W. Stacey.

GIRL SINGER BACK A STOWAWAY

BOSTON, April 18.—Marie Scott, of Seattle, whose hopes of becoming an operatic star were punctured when she ran out of funds in Europe, arrived here a stowaway today. With fifteen others she secreted herself on the U. S. Mail Steamship Company's liner, *Princess Matoika*, at Naples, and was surrendered to immigration authorities here. She said she went to Europe as a student of music, suffered depletion of funds, and rather than cable home stowed herself away on the first steamer bound for the United States.

SUED FOR $15,000—GOT $500

Mrs. Viola Truxberry, a resident of Washington Heights, was awarded a jury's verdict for $500 damages against the Audubon Theatre, which is operated by William Fox. The theatre is owned by the One Hundred and Sixty-Fifth Street and Broadway Corp. Mrs. Truxberry sued for $15,000 for injuries which she received in November, 1918, when she slipped and fell on a heavy mat in the theatre.

"GIRLS IN BLUE" COMING IN

"The Tavern," George M. Cohan's production, will end its engagement at the Cohan Theatre in two weeks. It will be followed by "Two Little Girls in Blue," an A. L. Erlanger production.

LUSK-CLAYTON CENSORSHIP BILL PASSED BY BIG MAJORITY

New Measure Provides for Three Commissioners to Pass on Pictures—They Will Serve for Five Years and Receive $7,000 Annual Salary Each

ALBANY, April 17.—The Lusk-Clayton Moving Picture Censorship Bill was passed by a vote of 102 to 38 by the Assembly during the closing hours of the session Saturday. The bill has already passed the Senate and will now go to Governor Miller for his signature. The measure was bitterly opposed by all branches of the motion picture industry, but the persons lobbying against it in the capitol gave up all hopes of its being killed early last week. The only concession made to the motion picture men was the lowering of the license fees.

At the hearing on the bill William A. Brady, president of the National Association of the Motion Picture Industry asked that the producers be given one year in which to "clean up" the films, and promised that if the pictures were not everything that would be expected by that time the producers themselves would seek the passing of the censorship bill. Governor Miller, however, had set his mind on the enactment of the measure, and told Senator Lusk, the Senate majority leader, that the bill must be passed "for the sake of clean entertainment for children."

Assemblyman Charles D. Donahue, minority leader, made a long address in opposition to the bill. In part, he said as follows:

"I do not favor censorship by the State, and I do not approve of the State appropriating $70,000 for this purpose, which is entirely unnecessary. I regret that this important piece of legislation did not come up early in the session and not during the excitement of the last hours of the last day, so that ample time and an opportunity to reason quietly on the subject would be given." Mr. Donahue said that there were many works of art which are not censored and yet are just as objectionable as some of the films being shown.

The bill was largely supported by the Republican members, although five Democratic assemblymen also voted for it.

As soon as the Governor signs the measure he will have the authority to name three commissioners, who will constitute the board which will say what may be shown in the motion picture theatre and what may not. They will serve for five years at an annual salary of $7,500 each. Governor Miller said that he will appoint as one of the censors a mother of children of "motion picture age."

The commission, which will have offices at Albany, will examine every film to see if it comes within the bounds of not being "obscene, indecent, immoral, inhuman, sacrilegious, and of such a character that its exhibition would tend to corrupt the morals or incite to crime."

These films passed will be granted a license for which a fee of $3 for each 1,000 feet or fraction thereof of original film and $2 for each additional copy will be charged. This fee was originally proposed at the rates of $10 and $5, respectively.

In case a license is refused a review by the full commission may be demanded, and if then refused the applicants may take the matter to the courts.

The bill does not take effect until August 1.

AD LETTER WRITER HELD

MONTREAL, April 18.—Philip Hazza, manager of the Amalgamated Exhibition Circuit, Limited, a film exchange, was committed for voluntary statement here on April 14 by Judge Leet, following preliminary investigation into a charge of sending letters containing threats of murder.

In his defense Hazza declared that the letters were part of an advertising scheme to advance the booking of a serial which his firm had put out. In committing the accused for voluntary statement Judge Leet remarked: "Those letters must have been written by a fool."

Arthur Bourget, proprietor of the National Biograph Theatre, was the complainant. He testified that he had received a series of threatening letters which threatened his life and disaster to his business. The first one he received on March 28 and bore a black-hand drawing in the corner. The second bore a dagger and the third the picture of a flaming bomb, while each of the letters bore a threatening warning inscription. Becoming alarmed, Mr. Bourget took out expensive insurance against injury to himself, the occupants of his theatre and also against serious damage to the building. A guard was detailed by the police of the city for protection day and night.

Mr. Bourget received two more letters the last of which apparently explained the whole thing to be a hoax and a clever advertising scheme. Detective Georges Lajoie, who was assigned to the case, reported that after the receipt of this last letter he had gone to the office of Hazza and had located the letterpaper used as well as the engravings for the pictures of the dagger and bomb and black hands. All these were used as exhibits in the case.

CLOSE 30-WEEK STOCK RUN

TERRE HAUTE, Ind., April 14.—The Hawkins Webb Stock Company closed a thirty-weeks engagement here at the Grand Opera House last week.

"GIRL IN BLUE" SCORES

BOSTON, April 13.—"Two Little Girls in Blue," the new A. L. Erlanger musical piece staged by Ned Wayburn, made its initial bow to the public at the Colonial Theatre here last night. The book by Fred Jackson is but lightly amusing, the music by Paul Lannin and Vincent Youmans is occasionally pleasing and lilting enough to linger, but the high light of the piece is the beautiful manner the show is set.

The gorgeous manner in which colors are grouped and blended in the various scenes is a distinct tribute to the art of Wayburn. The costumes also show exquisite taste while the girls who disport in them reveal a beauty and grace that is refreshing.

Of course there is the semblance of a plot which is more or less woven about a case of mistaken identity. To make the mistake all the more effective the Fairbanks Twins are the ones selected to bring about all of the trouble and resulting comedy. Throughout the piece they frolic in a most captivating manner, one moment being demurely shy, and the next pleasingly vivacious. Oscar Shaw and Fred Stanley portray the roles of their two lovers who are constantly mystified and flabbergasted in their efforts to distinguish the girls apart.

Most of the comedy is short of meat and could stand a great deal of fattening. The tunes are of the sugary type and most of them found favor, "Oh, Me," proving most popular with the first-nighters who demanded numerous encores.

The action of the piece transpires on board ship where one of the lovers becomes involved in a tangle with a fiery foreigner who answers to the name La Fleur. Incidentally she is a crook and has a confederate on board. A flirtatious widow adds to the resultant trouble while the dual resemblance of the Fairbanks girls further complicates matters.

Julia Kelety, as the fiery crook, gives a spirited and entertaining portrayal of the character throughout. Although she is a most attractive bit of femininity she knows how to scream in a manner that would make a pirate of old quake in his boots. In a Gypsy number she went over to a decided hit. Santley and Shaw are tireless in their efforts to entertain by song and spend a great part of the evening in vocalizing. Olin Howland works hard to please with the comedy material, while most of the others confine their entertainment to the dance, the terpsichorean art of the Fairbanks sisters and Vana Hoff meeting with special approbation.

NEW PROD. CO. FORMED

The Sunshine Producing Co., a new concern which has just been incorporated with a capitalization of $125,000, will offer as their first production a new musical comedy which is as yet unnamed. The incorporators of the new concern are well known in the vaudeville and musical comedy field and include Joseph H. McKeon, president; Jack B. Loeb, vice-president; Jack Bernstein, secretary; and Ira G. Loeb, publicity representative.

McKeon and Jack Loeb are responsible for the book and lyrics of the first offering, while Arthur H. Gutman, musical director with Nora Bayes in "Her Family Tree," has composed the music. Rehearsals of the piece will start in August, it being planned to open Labor Day Week.

Estaire Kaye has already been signed for an ingenue role. Al Roberts, now appearing in the Winter Garden, has been engaged for one of the comedy parts.

STOCK OPENS AT THE ALBEE

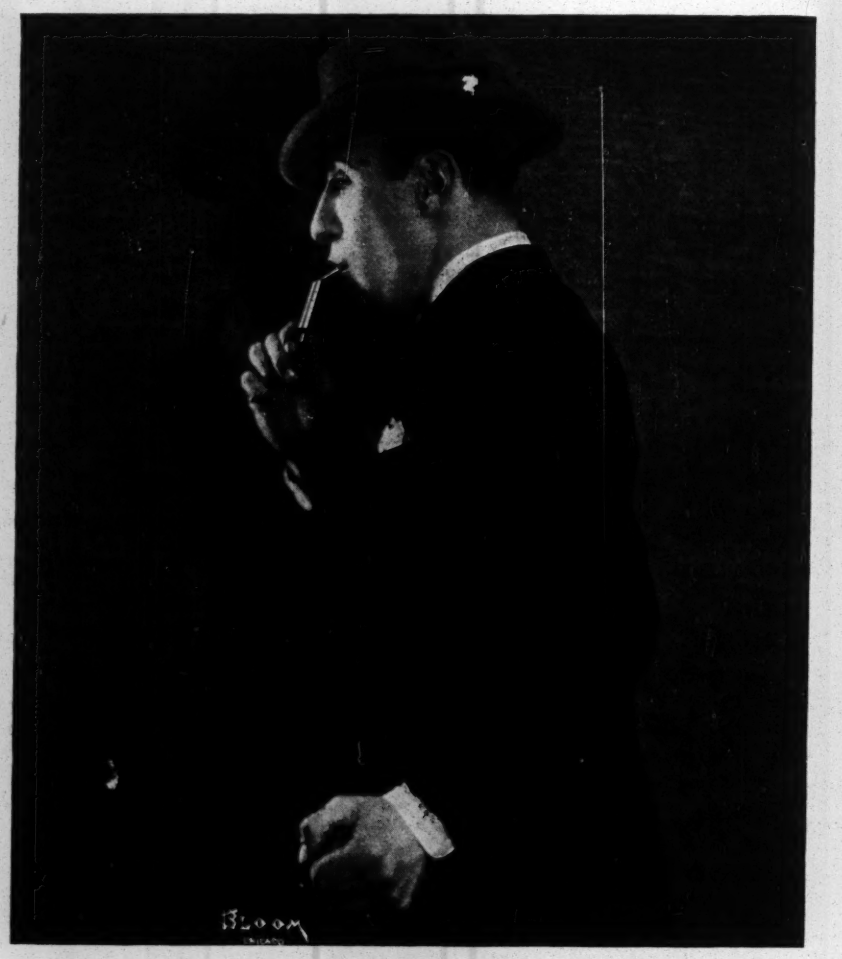
PROVIDENCE, April 18.—The stock season at the E. F. Albee by the company which was organized twenty-one years ago opens tonight. The play is "Civilian Clothes," a comedy which has never been presented in this city.

In the cast are Billy Arkwright, Chester Morris; Jack Rutherford, Ralph M. Remley; Florence Lanham, Winifred Lenihan; Mrs. Lanham, Helen Ray; Elizabeth Lanham, Amy Leah Dennis; Mr. Lanham, Joseph Granby; Sam McGinnis, Arthur Hohl; Mrs. Margaret Smythe, Grace Huff; Zach Hart, Samuel Godfrey; McGinnis, Sr., Raymond Bond; Bell Boy, Henry Ward.

NEW PLAY IN STOCK

CLEVELAND, April 18.—"The Masterpiece," a play by Margot Case Hale, will be produced tonight by Mrs. C. T. Miller at the Prospect Theatre. The production is being made by the stock company now at the Prospect.

Margot Hale is the wife of John Hale of the Hanna Theatre.



JACK ROSE

Accorded one of the biggest receptions ever witnessed at the Palace Theatre, New York, this week. Jimmy Steiger dictating at the piano. "Maybe it's all for the best."

RIALTO, ELGIN, OPENS

ELGIN, Ill., April 18.—The Rialto Theatre opened here on the eleventh with a vaudeville and picture show. The feature of the evening was a musical revue entitled "The Spirit of Mardi Gras." Other acts on the program was Ward and Dooley in "What Can We Do?", and Angel and Fuller in "Music and Chatter." The feature picture showed Norma Talmadge in "The Passion Flower."

The house was built at a cost of $200,000 and has a seating capacity of 1,350. Among the visitors at the opening night were J. J. Nash, general manager of the Western Vaudeville Managers' Association; Sam Tishman, of the Thieler vaudeville circuit, and J. F. Myers, representing the Pathe interests.

93 YEARS OLD, NEVER IN THEATRE

Mrs. Margaret O'Brien of Manchester, though ninety-three years old, had never been in a theatre till Charles A. Sweet, of that town, brought her to this city to attend the show at the Capitol. Mrs. O'Brien had lived sixty years in Wapping and Manchester and had never in all that time entered a theatre. Not even Apel's Opera House in the silk town had been graced by her presence. Manchester was theatre enough for her. But she finally capitulated to the urgings of Charles Sweet and came to this city with him and her daughter for her first show.

WEBER TO DO TWO SHOWS

Joe Weber will produce a drama and a musical piece next season according to his present plans. The pieces will have their try-outs out of town.

MOUNTFORD LOSES MOTION FOR N. V. A. FUND INJUNCTION

Judge Delehanty in Denying Application Stated That in So Far as Corporations Were Concerned Plaintiffs Were Not Acting in Good Faith

Justice Delehanty in the Supreme Court last week denied the motion brought by Harry Mountford and several associates asking for temporary injunctions against the Orpheum Circuit, Inc., and Loew's, Inc., restraining them from turning over the proceeds of the April 8th matinee performances to the N. V. A. Benefit Fund.

Justice Delehanty said as follows: "The only inference that can be drawn from the papers presented in these motions is that the share or shares of stock standing in the name of the plantiffs were obtained for the purpose of harassing and annoying the defendants, and that, so far as the corporations and the stockholders are concerned, plaintiffs are not acting in good faith. Assuming, however, that the actions were bona-fide, the corporations would not be enjoined from turning over the funds in question for the sick and death benefit of the vaudeville artists referred to herein for the reason that such donations are clearly incident to the exercise of the corporate power of the defendants."

This decision of the court followed the hearing of the motions last Wednesday. Hess and Kahn, counsel for Mountford, argued the motion, and stated that the membership of the National Vaudeville Artists was not composed of a majority of the vaudeville performers of the country as had been stated in the answering affidavits of the defendants.

Judge Edward E. McCall, representing both of the vaudeville circuits, in his argument opposing the granting of the injunctions, stated that over 12,500 actors, constituting a majority of the nation's performers, were members of the N.V.A. He outlined the vast improvement in the working conditions of the vaudeville artists since the days when it was called "variety," and stated that the N.V.A. was one of the main factors in this betterment.

"The N.V.A. Clubhouse," he stated, "is unequalled for beauty and serviceable features by any other clubhouse in the country. All the obligations and expenses of running it and conducting its charity work among the unfortunate members of the profession could not be met by the $10 yearly dues. It therefore became the managers' duty to provide means to meet this deficit. The managers therefore met and voted to set aside the receipts of one performance yearly to aid the N.V.A."

"Mountford," asserted Judge McCall, "has dragged the managers through three years of costly litigation. He has made a series of attempts to harass and annoy the managers. During the Federal Trade Investigation of 1919 Mountford declared on the witness stand that 'he bore no allegiance to any country, but was an efficiency expert both constructive and destructive.'

"A mathematical deduction based on Mountford's own figures of the estimated receipts of the benefit performance would show that he would not be irreparably damaged as he had asserted," said Judge McCall, "but would show that he would be the loser of about two cents!"

At the offices of Mountford's attorneys, Hess and Kahn, it was stated that the actions, of which this decision of the court was on the motion for a preliminary injunction, would be pressed for trial.

FIGMAN HAS "TITLED" I. O. U.'S

Max Figman, the actor, has $405.50 worth of "titled" I. O. U.'s which he will be able to charge off as a total loss on his next income tax report. Back in 1913 Figman loaned that much money to the late Marquis of Queensberry while abroad. The marquis never repaid the money, although Figman has several letters in which the titled Englishman expressed his "deep appreciation for the loan." Recently the actor turned over the claim to Alfred Beekman of the law firm of House, Grossman & Vorhaus, who inquired of their London solicitors as to the value of the late marquis's estate. The London lawyers replied in a letter received last week that there was no value to the estate for the very good reason that there was no "estate."

ACTRESS ATTEMPTS SUICIDE

CHICAGO, Ill., April 18.—Mary Lygo, popular in vaudeville and musical comedy circles, attempted to commit suicide in her rooms at the Hotel Sherman on Friday afternoon, but regretted the action ten minutes later by calling loudly for help. She had slashed her wrists with a safety razor. Immediate medical attention saved the actress from bleeding to death. Miss Lygo would not make a statement as to why she attempted to take her life. Miss Lygo's last engagements were with the "Follies" and "The Night Boat."

"PRINCESS VIRTUE" COMING IN

"Princess Virtue," a musical comedy, written by B. C. Hilliam and Gitz Rice, will open at the Central Theatre Monday night, May 2. Gerald Bacon will produce the show with a cast which includes Frank Moulan, Hugh Cameron, Robert Pitkin, Earle A. Foxe, Allan Fagan, Bradford Kirkbride, Nancy Gibbs and others.

MOVIE HOUSE CUTS PRICES

SYRACUSE, N. Y., April 18.—The Crescent Theatre, one of this city's first class motion picture houses, has cut its price scale from 40 to 35 cents top.

SUES FOR "COMMON CLAY"

A. H. Woods was made defendant this week in a suit instituted by Clives Kincaid, the author of "Common Clay," with the purpose of preventing Woods from exercising any further rights in the play, and asking for an accounting in full of all receipts from the stock performance of the play since June, 1920. The author also asks for treble damages under the copyright law, and asks that Woods be forced to pay him $100 for the first performance and $50 for each succeeding performance since June, 1920.

Kincaid alleges that, according to the contract that he entered into with Woods in March, 1915, the producer was to have the world rights, including stage, stock and motion picture, for five years. The rights were to expire June 1, 1920, unless Woods notified Kincaid previous to April 2, 1920, that he wished to renew them for another period of five years.

Kincaid alleges that Woods did not notify him of his desire to renew the contract, and that the producer, therefore, has no rights in the play any longer.

The motion picture version of "Common Clay" was made by Pathe a few years ago and the picture has been exhibited in America, but not in Europe or Great Britain. Under an arrangement between Woods and Pathe, the picture was not to be released in England until November 1, 1921, in order to give Woods an opportunity to produce the play on the stage there if he so arranged. If the play should be produced in England and is still running in London in November of this year the release date of the picture may be set back still further. The foreign rights of "Common Clay" are the most valuable, as it has already been played by most of the stock companies in this country.

At the office of House, Grossman and Vorhaus, attorneys for A. H. Woods, Mr. Alfred Beekman said that the Woods office gave notice of renewal in due time, but Mr. Kincaid has denied receiving it.

"We will be able to establish beyond a doubt that notice was given and, therefore, our rights do not run out until June, 1925. We have accounted to Mr. Kincaid for one-half the royalties for all stock performances, and we claim the stage rights for the world for the balance of the contract time."

STOCK ACTRESS LEAVING

SAN DIEGO, April 18.—Miss Virginia Brissac, undoubtedly the most popular stock actress on the Pacific coast, will leave this city shortly when she severs her connections with the Strand Theatre, in which she has been playing for the past three years. She will join her husband, John Griffith Wray at Los Angeles.

Miss Brissac was at one time the youngest leading woman on the Pacific coast. She came to the Strand about three years ago with her own company and has established a record for the long run of 136 solid weeks of continuous performances.

With Miss Brissac, when she leaves the company, will go also Mr. Wray, her husband, who has been supervising the Strand shows, and Lawrence Marsh, the manager of the stock company.

The company will be continued at the Strand under the management of J. M. Dodge and Harry C. Hayward, the proprietors of the theatre.

TIP TOP 4 ANSWER SUIT

"The Tip Top Four," the quartet now playing in "Lady Billy," who were sued by the Miner-Gerard Company for $10,000, charged with breach of contract, have filed their answer to the suit through an attorney. The answer asserts that the Miner-Gerard concern tried to substitute Vincent Scanlon for one of the quartet, and, although their manager signed the contract to appear for the burlesque producers, it was with the understanding that it was subject to approval of each of the members of the quartet. They say that this substitution did not meet with their approval, and they did not sign the contract.

PEGGY ALLISON MARRIES

WELLSVILLE, Mo., April 18.—Miss Peggy Allison, a member of the "Mecca" company which played here recently, was married to F. L. Sage, a non-professional, last week. The couple will reside in St. Louis.

FLO CAMPBELL
of MORRIS and CAMPBELL
"Morris and Campbell opening the second half were a veritable riot."—New York Clipper.
"The applause honors of the evening went to Joe Morris and Flo Campbell."—Variety.

CHURCH TO TRY SUNDAY FILMS

CHICAGO, Ill., April 18.—Evanston motion picture theatre managers are watching with interest to see whether Rev. O. F. Jordon, pastor of the Christian Church of Evanston, will be permitted to show Sunday moving pictures.

A city ordinance prohibits any motion picture exhibitions on Sunday.

"If a church can show movies on Sunday and take up a collection, why can't we?" ask the theatre managers. "We are willing to compete with the church, if the city council gives us equal rights." A strong fight is being made by the Evanston theatre managers against the churches that have caused them to close their theatres on Sunday.

SHUBERTS TO CUT PRICE ON ONE

BOSTON, April 18.—The prices for "The Whirl of the Town," the Shuberts' musical piece which opens at the Sam S. Shubert Theatre here tonight strike the pre-war scale with a $2 top for evenings, except Saturday and holidays, and $1.50 top for the Wednesday matinee. While the Shuberts have made a price cut for this production their "Blossom Time," now at the Wilbur, is bringing $2.50 top for evenings outside of the Saturday and holiday performances.

NO SUNDAY FILMS HERE

CEDAR FALLS, Ia., April 18.—Citizens of Cedar Falls voted overwhelmingly against the operating of moving pictures on Sunday. The vote was 1,457 against the proposal to 437 in favor of the Sabbath movies. Many more women than men voted on the proposition and the forces arrayed against the theatres scoured the city for votes, while those favoring them remained passive.

EQUITY OUT FOR HIGH TARIFF ON FOREIGN FILM PRODUCTIONS

Importation of Scores of Pictures Threatens Livelihood of 60,000 Workers—American Legion May Join Movement to Keep Out German Films

The Actors Equity Association announced Monday that a movement for a high protective tariff on foreign film productions had been put in motion by theatrical and motion picture trade unions.

"Foreign films," Frank Gillmore of the Equity said, "are being imported at a rate which threatened the livelihood of the 60,000 workers engaged in the industry in this country." Theatrical mechanics' unions, scenic artists, directors, laboratory, camera and advertising men, writers and others interested in the industry are expected to cooperate in the movement.

Gordon Hoag, official in American Legion circles, has signified his intention to support the efforts of the A. E. A. to keep German productions out of the country. "Passion" was the first German picture to make its appearance here since the war. The American Legion man said that he would do all in his power to enlist the strength of the Legion members in support of any legislation prohibiting the importation of German films.

Mr. Gillmore pointed out that there were now fifty German films on sale in this country which would crowd out American products when they are shown. Since the German cost of production of motion pictures is only a fourth or a fifth of the American cost, German films would soon replace the American productions and American actors and others employed in film production would be thrown out of work. This condition is so alarming, said Mr. Gillmore, that the matter has been brought before the governing body of the Equity, which will endeavor to arouse interest against the throttling of the American motion picture industry.

"Passion," which was a great sensation in spite of its German origin, is estimated to have already brought over $2,000.000 profits to its American owners, although it was purchased by them for only $40,000. This lavish film could not have been produced in this country for under $1,000,000.

The second German importation, "The Cabinet of Dr. Cagliari," which uses cubistic sets so far unknown in domestic productions, was bought for a mere trifle compared with what it would cost if it had been produced here.

Producers of motion pictures, while admitting that many actors and others employed in motion picture production are at present unemployed, deny that there is any cause for alarm or that a protective tariff is necessary for American producers. The present conditions, they point out, are the result of over-production in this country, a condition which will adjust itself naturally.

One well known distributor stated that foreign productions are not usually suited for the American market. He said that successful importations are so rare that there are not twelve foreign films which have made money in the last five years.

A dispatch from London, however, seems to bear out the contentions of the Equity. This dispatch states that a prominent American producer is known on excellent authority to be negotiating for a studio in Germany. It also names several others and a well known American actor who have also recently arrived in Germany from this country. "What," asks the dispatch, "is the meaning of all this activity?"

MANN SAYS IT WAS A JOKE

An act not on the bill was shown at the Astor Hotel on Sunday night, where a big benefit for the Junior League Temple was held.

A number of well-known professional people were present, among them being Louis Mann and William Halligan. Mr. Mann auctioned off the programme which, after spirited bidding, was knocked down for several hundred dollars. Shortly afterward Halligan appeared and started to auction a picture painted by Henry Clive. Halligan stood on the stage, backed by a velvet drop, and in the midst of his remarks was seen to suddenly catapult out over the heads of the orchestra players and down on to the floor with a smash. Although badly shaken up, he was able to go on with the auction after he regained the stage. The cause of his sudden flight over the heads of the players was a smash given behind the curtain. Louis Mann was standing behind the drop, and thereby, according to Halligan, hangs a tale. Mann, according to Halligan, when he auctioned off the programme, stated that he would have it autographed by the members of the Fidelity. Halligan, in the midst of his auctioneering, said that he would have his painting autographed by some "real" actors, the Equity members, and then came the bump. Halligan since the affair has been nursing a sore back in addition to injured feelings.

Mann, when asked regarding the matter, stated that "it was all a joke."

NEW MOVIE HOUSE IN MONTREAL

MONTREAL, Can., April 17.—The New Papineau Theatre, a motion picture house seating 2,000, opened here last night with the feature, "A Modern Salome." June Caprice and Lucy Fox, movie stars, were present at the opening. The house is owned by the same management which has the Strand and Regent Theatres here. F. H. Warnicker is the manager.

STOCK AT THE CRESCENT

On April 25 the Blaneys will take possession of the Crescent Theatre in Brooklyn for a five-week season of stock. "The Chinese Wife" will be the first production.

PANNING "GERTIE'S GARTER"

"Gertie's Garter," the A. H. Woods show which recently closed in Boston, is the subject of much panning at the hands of Chicago critics.

In discussing the play in last Sunday's *Tribune*, Mr. Hammond writes: "Mr. Woods' 'Gertie's Garter' is a tough show. It is a dull, blowsy, shrieking, moronic, stupid, illiterate, sycophantic pander, framed for the half-soused, expense accounting tourists. Some of its lines and situations may shock you, if you are not asleep. But even that thrill is often denied you. Pretty women are seen in questionable postures, but at an awful sacrifice of one's intelligence.

"I like," he continues, "to laugh at the public which goes to see 'Gertie's Garter,' hoping to be made angry, and to be inspired to write to the newspapers in indignation. But, all plays are better than their audience, and 'Gertie's Garter' will lure no one to the Woods who is not equipped mentally and morally to understand its scarlet inferences. I was aged by 'Gertie's Garter' and by its haymows, boudoirs and sexly platitudes." Mr. Hammond then pleads that a "delegation of local cognoscenti" call upon Mr. Woods to convert him to Shakespeare and Eugene O'Neill.

Earlier in his article Mr. Hammond quotes A. H. Woods as saying: "If Shakespeare were producing 'Macbeth' today, he would say, being a business man, 'Move that castle into the bedroom and put the witches in silk pajamas—they're wearing 'em pink in Scotland this year." He also imputes to Woods the statement that the public cries for plays like "Gertie's Garter" "like babies cry for castoria. . . I lose a lot of money preparing the noble things in the theatre. Then I put on 'Gertie's Garter' and get it back, reserving a surplus to do other noble things to keep the critics and the Drama League quiet. If I didn't I'd be running a harness store in Syracuse next to the Shubert's hay and feed emporium."

MARGIE COATES

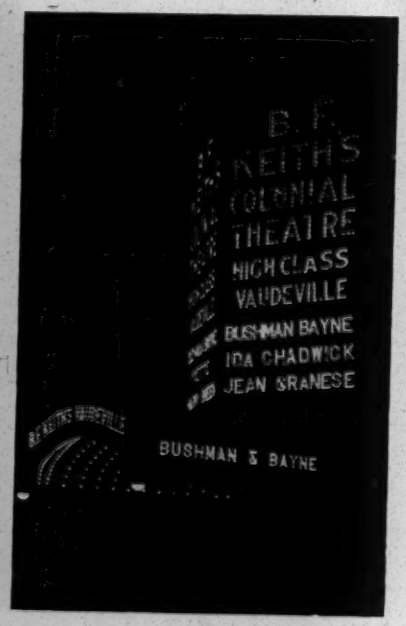
Margie Coates, whose picture appears on the front cover of this issue, is scoring a success with the "Hits & Bits" company owned by I. H. Herk and Arthur Pearson. She is called the "Nora Bayes of Burlesque."

NOV. 11TH TO BE A HOLIDAY

TRENTON, N. J., April 9.—Governor Edwards signed a bill on Saturday making Armistice Day, Nov. 11, a legal holiday throughout the State.

MUSIC FESTIVAL AT KEITH'S

SYRACUSE, April 18.—Keith's Theatre is to be the scene of the May Music Festival on May 2, 3 and 4. The concerts, five in all, will be under the auspices of the Central New York Music Festival Association. The first concert, on the afternoon of Monday, May 2, will feature Reinald Werrenrath, baritone; the Syracuse Festival Chorus, and the Cleveland Symphony Orchestra. At the others the chief soloists will be Harold Bauer, pianist; Marguerite d'Alvarez, contralto; Mary Tiffany, soprano, and Lucrezia Bori, soprano.



JEAN GRANESE
in Electric Lights

MISS BILLIE REGAY
of McCormack & Regay
in "Steps a la Carte," playing B. F. Keith's Greater New York Theatres, and Direction H. Bart McHugh.

JOE DARCY

You can fool some of the people all the time,
And all of the people some of the time,
But you can't fool Keith or Proctor out of any of their time.

Messrs. Albee, Murdock, Keith and Proctor have worked all their lives to give the cleanest and best in vaudeville and are bringing **JOE DARCY** here again from the west, which speaks for itself.

Changed from opening intermission to next closing at the Maryland, Baltimore, last week

Week May 2—PROCTOR'S 58th ST. and YONKERS

May 9—KEITH'S, PHILADELPHIA

Direction MORRIS and FEIL

MUST FIREPROOF ALL SCENERY IS RULING OF FIRE BOARD

Velvet Drops, Hangings, Tinsel and All Stage Equipment Must Be Made Non-inflammable if Shown in Chicago Theatres —Drastic Enforcement Order Issued

CHICAGO, Ill., April 18.—Following an investigation as to the condition of all local theatres by the Bureau of Fire Prevention, the following letter has been dispatched to all theatre owners:

Dear Sir—Your attention is called to paragraph (3) 64 of the city ordinance governing this bureau, which is as follows:

"No scenery, draperies or stage paraphernalia of any sort shall be used upon the stage of any theatre unless such scenery and paraphernalia shall have been treated with a paint or chemical solution which shall make it non-inflammable, nor unless such treated scenery and stage paraphernalia has been tested and approved by the Chief of Fire Prevention and Public Safety, and if found to be inflammable he shall require same to be fireproofed without delay."

We are experiencing considerable trouble with acts using velvet, plush and other delicate fabrics, some trimmed with silver, gold and tinsel. The users of such claim the application of fire-resisting solutions would be ruinous.

Some years ago we adopted a compromising rule to the effect that instead of insisting on having these delicate fabrics treated directly with fire-resisting solution, we would accept them and pass them if fully backed with a denim backing thoroughly treated as required for ordinary scenery.

These acts are booked into some of our Chicago theatres, principally in the vaudeville houses, some for a week and some for only a few days. It seems a hardship after their arrival, apparently in ignorance of our laws and regulations, to require them to do one of the four things, namely: either fireproof the fabrics; provide the fireproof backing; show with house or borrowed scenery, or cancel their engagement.

This is to notify you that on and after Monday, April 18, 1921, the ordinance and rule above referred to will be enforced absolutely.

May we expect your co-operation in preserving this measure of safety, and at the same time doing justice to your own craft.

Yours very truly,
(Signed) J. C. McDONNELL.
Chief, Bureau of Fire Prevention and Public Safety.

It is proposed to have the letter painted into a large announcement and placed in a certain position at the back of the stage for the benefit of all acts, whose scenery does not meet the necessary requirements of the fire department.

ORPHEUM STOCK OPENS SEASON

MONTREAL, Can., April 18.—The Orpheum Players Stock Company starts its second year tonight with "It Happened in Montreal." Several members of the company have been with it since its inception. Those with long records are: Hal Munnis, 100 weeks; Miss Sydell Landreu (Mrs. Harold Hevia), 102 weeks; Harvey Hayes, 85 weeks; William Naughton, leading man, 95; A. S. Byron, 90; Harry Andrews, stage director, 90; Jay Strong, stage manager, 90; Dorothy McCord, wife of the present manager of the house, 65. Special vaudeville acts will be presented and souvenirs given to those attending the opening performance.

The present company includes: Grace Carlyle, leads; William Naughton, Harvey Hays, Gilberta Faust, Hal Munnis, Francis Brant, Virginia Richmond, A. S. Byron, Owen Coll, Sydell Landrew, Jay Strong. Harry Andrews is stage director, George Wood scenic artist, Harold Hevia general manager, J. L. Slattery resident manager, and James McBride treasurer.

DON'T LIKE TO COOK

WASHINGTON, April 18.—That Ethel May, musical comedy chorus girl, prefers the lures of Broadway and the road to housekeeping and cooking was the charge of Joseph J. Moss, her husband, in a suit for divorce which Moss instituted through Attorney Raymone Neudecker here this week.

Moss, now engaged on the Proctor time, declared his wife wrote him some time ago, stating that she wanted to be free without handicap when a future suitable husband came along. "I think it best we live apart," she wrote the husband, it was stated in the bill. "I am with a good act now, meet nice fellows and when the right man comes along I don't want to be handicapped. I wish you luck."

The actor asked the court to grant him the custody of his child, John, Jr., now two years old. The wife was stated to be in the West.

SIGN FOR "QUALITY STREET"

Mary McCord and Marie Pettes have been engaged to play in the coming production of "Phoebe of Quality Street." This is a musical version by Edward Delaney Dunn and Walter Kollo of the novel "Quality Street," by James M. Barrie.

MARION TO STAGE "MERRY WIDOW"

George Marion will stage the production of "The Merry Widow," which Henry T. Savage is planning to present next season. Mr. Marion directed the original production of "The Merry Widow."

STOCK AT NEW BEDFORD

NEW BEDFORD, Mass., April 18.—The Manhattan Players, under the management of William O'Neil, will open a season of stock at the New Bedford Theatre here, beginning May 2.

MADDOCK QUITS SHOW BUSINESS

BIRMINGHAM, Ala., April 15.—F. L. Maddocks, principal stockholder of the National Amusement Company, which company operates the Majestic Theatre, has sold his stock to Ralph W. Chambers and Clint Dodson, of Miami, Fla., who will operate the theatre in the future.

The Pickert Stock Company, under the management of Mr. Dodson, will open at the Majestic on May 2, with Lillian Fickert and Ralph W. Chambers in the leading roles of stock plays. "Fair and Warmer" will be the opening bill under the new management.

Mr. Maddocks announced that he would remain in Birmingham and would engage in another line of business in the future.

FAVERSHAM ORDERED BACK

William Faversham, who left the cast of "The Prince and the Pauper" upon the sudden death of his wife, Julia Opp, last week, has been ordered back to the stage by his physician. Mr. Faversham felt his sorrow keenly and announced that he was unable to continue with the play. Friends of the actor were unable to persuade him to continue on the stage as the only remedy for his grief and it was not until his doctor positively ordered him back for the good of his health that Mr. Faversham decided to resume his engagement. He will be accompanied on his tour by his two sons.

NEW MGR. FOR SHUBERT-COLONIAL

CLEVELAND, April 18.—H. N. Holde, best known to the theatrical profession as a press representative, will be the new resident manager of the Shubert-Colonial Theatre here. John S. Hale, who formerly managed that theatre together with the new Hanna, will devote his entire attention to the latter house.

RIALTO, OKLAHOMA CITY, OPENS

OKLAHOMA CITY, Okla., April 18.—The new Rialto Theatre opened here on the fifteenth to capacity business. It is strictly modern and up-to-date and will show first run pictures. It is equipped with the latest improved Powers projecting machine and a Minusa Gold Fibre screen. A five-piece orchestra will furnish the incidental music.

J. C. Hartman, of Blackwell, Okla., is the manager.

BIG LOSS IN MUSICAL SHOW

The closing of the musical comedy "It's Up to You" at the Casino Theatre Saturday night has been followed by a wave of claims, lawsuits and conflicting reports. The show's Broadway career was short-lived although it had been on the road for twenty weeks before coming to New York. Its losses, said to amount to around $125,000, are the high-water mark in show losses. A number of musical shows have been big losers during the past few years, but it is unusual to keep a losing production on the road for twenty weeks and then bring it in for a New York run.

It was reported on Monday that the show would open in Chicago within three weeks under the management of William Moore Patch, the producer of the piece. The play, it was reported, would be rewritten and, with the exception of three members, recast. The same day a suit was filed against Patch by "It's Up to You," Inc., which claims sole right to the title "It's Up to You," asking the courts to enjoin Patch from using the title on any show that he may produce. This suit will in all probability stop the Chicago presentation which Mr. Patch announced.

William Moore Patch is also being sued by the Brooks Costume Company for $643 and $650 in two actions filed in the Third District Municipal Court. He is made co-defendant with the Wright Production, Inc. Ely Strook, of the Brooks Costume Company, who is represented by the law firm of Tannenbaum & Harlam, said that Patch purchased $1,793 worth of costumes, for which he paid $500 on delivery and gave a series of promissory notes for the balance, due weekly. The balance, $1,293, has not been paid.

In its second week in New York complaints were filed with The Actors' Equity Association by members of the cast, claiming unpaid salaries. Representatives were appointed by Equity to confer with the management, and on Saturday evening, April 9, a week before the show closed, the curtain was held up for over half an hour until an agreement was reached. By the arrangements made, the total receipts of that performance were turned over to the cast, after the deduction of the incidental theatre expenses.

It was also agreed that a representative of the A. E. A. was to be present in the box-office at each performance during the last week, and that he was to receive a daily box-office statement. Three principals, Charles King, Lila Rhodes and Harry Short, did not appear for the Saturday performances, or during the last week of the show.

The weekly pay-roll of the show was $5,400, and the first week of its showing it played to only $4,700, although the second week improved to $7,500. On the road the show was a steady loser. In some cities it drew well, but the big jumps in its route ate up any profit which showed for the good weeks.

BURT YORKE and MAYBELLE
THAT'S TOO BAD!
BOOKED SOLID

MAE TRUDE
Hostess—Cafe Beaux Arts

VAUDEVILLE

KEITH BUILDING NEW ORPHEUM THEATRE

NEW HOUSE FOR BROOKLYN

The Keith organization has purchased a large plot of ground at Gold street and De Kalb avenue, Brooklyn, on which they will build a 3,500 seating capacity house, to succeed the present Orpheum Theatre. The new house will be known as the New Orpheum.

The new theatre will be one of the finest in the country and will be built at the cost of three and a half million dollars. A twenty-story office building is to be erected with the theatre.

The house is expected to be ready in 1922. Its policy will be that of big-time vaudeville on a full week-stand basis. The present Orpheum, which is situated but a short distance from the site of the future house, will have a change in policy, but that change has not been determined as yet. It is being considered as a vaudeville house, to run continuous shows on a split-week policy, or for a first-class first-run motion picture house.

THEATRE STAFFS CHANGE

George Schroeder, who was formerly assistant manager at Fox's City Theatre, is now holding the same position at Fox's Albemarle Theatre. Jack Deutch, who has been treasurer at the Albemarle for some time, is returning to the city in the same capacity.

Mr. Davis, who has managed the Albemarle since its opening, has left the Fox organization and is now managing Keith's Eighty-first Street. Frank Gerard has decided to rest up for a few months before returning to the Eighty-first Street. Gerard has managed the Eighty-first Street for several years.

THIS ONE ON LITTLE BILL

CHICAGO, Ill., April 18.—Some interfering society woman complained to the office of the Division of Factory Inspection that a child in "Linger Longer Letty" was being deprived of an education and that he was permitted to sing songs and dance into hours when he should be in bed. Inspectors were quickly dispatched to the theatre and upon investigation the little fellow gave his name as "Little Billy" and his age as 22. He proved his claim and will be permitted to play his part without further interference from his "would be society" protectors.

PEPPLE SIGNS MANY

CHICAGO, Ill., April 19.—Elva Myers has been signed as the pianist with Mr. and Mrs. Charles Hart's dancing act. Helen Blake has been placed with Laura Diehl's musical comedy company. Both artists were booked through the offices of the T. Dwight Pepple Attractions. This circuit has also arranged to book entertainers into the National Cafe in Detroit, Mich., starting April 27. T. Dwight Pepple has also arranged to take over the bookings of the Canton Tea Garden, one of Chicago's most fashionable cafes.

WILLIE SMITH IS DIVORCED

Frances Eisen has been granted a divorce from William Eisen, a vaudeville performer professionally known as Willie Smith, by Judge Cropsey in the Brooklyn Supreme Court on statutory grounds. Mrs. Eisen is the mother of two children by Eisen, and has been granted the custody of them, together with twenty dollars a week alimony. Temporary counsel fees of seventy-five dollars was also granted.

NEW ACTS

Dave Ford and Raymond Walker are breaking in a new double act out of town this week.

Anna Tunney is breaking in a new single this week out of town.

Howard and Jackson broke in a new singing and talking act at the De Kalb Theatre, Brooklyn, last week.

Juliette Beaumont and Ethel King broke in a new act at Buffalo, last week. They are playing the Cataract Theatre, Niagara Falls, this week.

Sylvia Smythe is breaking in a new single this week. Direction of Dan Dody.

Carrie Lillie, comedienne, is trying out a new single out of town this week.

Joan Tyler, with a pianist, opened in a new act at the Folly, in Brooklyn, this week.

Gladys Easter, who has been in concert and is well known around Chicago, will shortly be seen in a new single act in vaudeville around New York.

Lorraine and Herman have split and Sid Lorraine will do a new act shortly with Jean White.

Walter Brooks and Antone Scibilia have in preparation a new act by George Stoddard, author of "Listen Lester," entitled, "Morning, Noon and Night," the music for which they have written.

Eulalie Young, lately with C. B. Maddox's "Sirens" and George Jincks of various Friedlander productions in a new act by George Rockwell.

Helen Wright and Betty Mitchell will be seen in a new act shortly, now being directed and rehearsed by Harry Walker.

Teddy Williams will do a new single which she is breaking in out of town this week; direction of Charles Fitzpatrick.

FRIEDLANDER HAS FIVE ACTS

William B. Friedlander will have five acts in vaudeville with the opening of the season. Three of them, "Who's My Wife," "Dummies," and "Oh Hector," have already opened; and two others are now in rehearsal. "Dance Versions," with the Feifers, will open on Poli time on April 25 and "On the Elephant's Back" will be ready May 15. Mr. Friedlander has also signed several new people for forthcoming acts, including Roland Hogue, formerly of "Buddies," Evelyn MacVey, June Love, Al Harrison, formerly of "Good Times," and Ernest Wood, who was in the cast of "As You Were."

BARNARD GRAD WRITES FOR VAUD.

"Don't Sublet," a comedy, with music by Mrs. Edith Barnett, a graduate of Barnard College, was put in rehearsal yesterday for vaudeville production under the direction of Langdon West and Kent Thurber. A number of novel constructive ideas are said to be incorporated in this tabloid musical comedy.

Mrs. Barnett wrote the junior show at Barnard in 1912. "Don't Sublet" is the first of a series of playlets by Mrs. Barnett to be produced.

RICHARDS ON BUTTERFIELD TIME

Richards, the Wizard, will open a ten weeks' vaudeville tour over the Butterfield Circuit starting May 15, at Kalamazoo, Mich., playing full week stands at the highest salary ever paid any magic performer on that time. He will carry twenty people and a seventy-foot car of baggage and effects.

WEBSTER QUITS BOOKING

CHICAGO, Ill., April 18.—George H. Webster, formerly owner of the Webster Circuit of Theatres, has announced that he has retired from the theatrical booking field and has taken over the American and Canadian rights to a German carbon. He has taken a suite of offices in the Delaware Building.

LOEW TO BUILD FOUR NEW HOUSES

ALL IN VICINITY OF N. Y.

Four new Loew houses in the vicinity of New York will be ready for opening in September. These houses, two of which are in Brooklyn, are now under the course of construction, and on their opening will play the regular Loew policy of five or six acts of vaudeville and films, on a split week basis. The first of these is the Gates Theatre, on Gates avenue, Brooklyn. The others are the Alpine, in the Bay Ridge section of Brooklyn, New York, and a new house which is being built in Newark, on Broad street, opposite the Tombs there.

In addition to the many other houses which are now being built in the West, Loew is also constructing a new State Theatre in Boston, in the Back Bay section, where the St. James Theatre, formerly owned by Loew, is situated. The State Theatre, on Broadway and Forty-fifth street, will also open in September.

All the new houses, in accordance with the new Loew policy, will seat over 3,000 people.

LOEW'S TO OPEN LABOR DAY

Loew's State Theatre will not be opened to the public until Labor Day, it was learned this week. The Loew offices will move into the State Theatre building on August 25. The various Loew agents, whose offices are now situated in the Putnam building, and whose leases there expire on May 1, will move on that day into the State Building Annex, which is connected with the theatre. Theatrical agents will not have offices in the State building, which is to be rented as offices for commercial purposes only.

BOMB IN LOOP THEATRE

CHICAGO, Ill., April 18.—The first odor bomb ever thrown into a loop theatre sent many of the patrons scampering from the Castle Theatre on Saturday afternoon. Manager Weil, in talking of the matter, laid the entire blame upon labor troubles. Heretofore stench bombs have been used in the outlying theatres, but this is the first attempt to disturb any of the loop houses. The bomb filled the castle with a heavy odor, which caused all present to seek the street and fresh air.

PEPPLE TO DO 10 ACTS

CHICAGO, Ill., April 18.—T. Dwight Pepple, of the T. Dwight Pepple attractions, announces that he will produce early next season ten girl acts which he plans to book throughout the west next season. At the present time Pepple controls seven acts and with the ten he plans for the coming season will give him 17 vaudeville attractions. He also controls three tabloid productions.

FAY BACK FROM ENGLAND

Frank Fay, of the act known as Fay, Two Coleys and Fay, who returned recently from England, after playing two years, there on the Moss-Stoll, and Gulliver circuits, has been signed to appear in "Mimi," a new musical show here. He will return to England in 1922.

LA MAZE BROS. IN PARIS

The La Maze Brothers are now appearing at the Alhambra, Paris. After their engagement there, they are booked for Belgium, Spain, Germany and the British Empire. They will return to the United States about the first of the year.

TWO YEARS FOR TAB. SHOWS

By an agreement executed last week between Gus Sun and J. Speigelberg who control booking territory south of Tennessee, Kentucky and West Virginia, the life of the tabloid shows under Sun's control will be lengthened to two years by extending their run into Speigelberg's territory. In his own territory Sun handles between forty and fifty weeks of the small tabloid shows which are generally composed of nine or twelve people.

This combination is the result of the invasion of Speigelberg's territory with Sun shows during the past season. Much trouble ensued and Sun finally obtained control over some houses previously held by Speigelberg. A visit to Sun in Springfield, Ohio, by Speigelberg followed and the above agreement was entered into which will provide interchange of shows.

The agreement goes into effect May 9. All present Sun shows now in the south, however, will remain until that date when they will automatically go over to Speigelberg's control. At the same time all Speigelberg shows in the south will come north under Sun's control as soon as they have finished their southern booking.

N. V. A. COMPLAINTS

Tony Cornetta has complained that Harry Marliss left his act without giving him two weeks' notice.

Jack Gregory has filed a complaint against Raymond Wilbert, claiming that the latter is infringing on his stunts called the "drunken hoop" and the "shimmy hoop."

Franklyn-Charles and Company allege that Gladys Conrad and Company are infringing on the idea and routine of their act. They say they do not object to their using the same stunts, but want them to stop using the idea of their act.

Mack and Reading claim that Katherine Murray is infringing on their material in using the "5,000 francs, how many Johns would that be in this country?" gag.

VAUDEVILLE IN ACADEMY

HAVERILL, Mass., April 18.—The Academy of Music here, which has been a stock house for the past six years, has just been leased by Andrew J. Cobe, owner of the Rialto in Lawrence. Feature pictures and vaudeville will be the policy. The first Sunday concert vaudeville will be given on April 24. The picture attraction will be "Kismet." The Academy Players brought their season of stock to a close last Saturday night.

OS-KO-MON IN VAUDEVILLE

CHICAGO, Ill., April 18.—Chief-Os-Ko-Mon, formerly of Raymond Hitchcock's "Hitchy Koo" company, and Dorothy Meredith, of the Meredith Sisters, have formed a new vaudeville act and are now in rehearsal. The new act will open in Chicago the last of this month.

FLATBUSH TO REMAIN OPEN

B. S. Moss' Flatbush theatre, in Brooklyn, will remain open this summer, instead of closing in June, as is customary. This will leave only one house, booked by the Keith office in New York, that will close this summer, and that will be the Colonial.

HARRIS TO MOVE

CHICAGO, Ill., April 18.—John Harris, theatrical producer, announced this week that he will remove his offices from his present quarters in the Crilly building to those of Harry Armstrong in the Delaware building.

BEE PALMER BACK ON ROOF

Bee Palmer has signed to open on the New Amsterdam Roof for Ziegfeld in two weeks. Miss Palmer was supposed to play all of the New York Keith houses, but will do so in the Fall instead.

VAUDEVILLE

SHOW REVIEWS

PALACE

Anderson and Yvel must have been very happy when they stopped the show in the opening spot at the Palace. The pair who have an exceptionally good skating act, have played the house frequently, but go stronger each time. The volplane finish is the best ever seen by the writer. After many bows to most emphatic and strenuous applause, the two were forced to make another bow in "One."

Ryan and Bronson sang a number of published numbers, drawing little applause through the act, but getting a fair hand at the finish. They sang an encore which let them down somewhat. The act lacks pep and life, and drags. Some speeding up would help a lot.

Sallie Fisher and Co. in "The Choir Rehearsal" did not hit this spot very hard with the quiet act with a "Way Down East" atmosphere. Vaudeville has advanced since the days of this type of sketch, which although it might fit well in a play of a certain kind, lacks definite punch value and is slow. Miss Fisher seemed nervous and did not sing as well as in the past. The man playing the minister was unconvincing and lacking in the display of vocal masculine virility. At the finish of the act, "A Wonderful Thing Has Come Into My Life," was sung again followed by two "Amens" which was the cue for the drop to descend and which it did, to little applause.

Jack Rose, in the next position, with Jimmy Steiger at the piano, was a veritable panic, making one of the biggest hits this reviewer has ever seen at the Palace.

After several encores, Rose was forced to make a speech of thanks and had to make two other speeches to get away, even after the lights were pulled twice. See under New Acts.

Robert Emmet Keane and Claire Whitney in a very cleverly written and well played, miniature playlet, "The Gossipy Sex," went very strong. This playlet is a fine bit of satire and the best thing the writer has ever seen Keane, who is a polished artist, do in vaudeville. See under New Acts.

Following the Intermission "Taxie," a well-trained English bull-dog, was presented by Ed. Allen. The act is away from the usual trained canine turns, the dog carrying and fetching various articles of attire and obeying the commands of his master without apparent cueing.

The weakest part of the act is the burglar business which could be omitted without weakening the act, the other exit preceding, being artistic. In "One". an interesting talk was given illustrative of the way a dog is trained. Act went over well when reviewed, but seemed a trifle too long.

Mollie and Charles King in a new act will be reviewed in detail in another column. Miss King was billed as wearing fifteen new gowns with instructions to count them. We only counted two at the performance reviewed.

Van and Corbett hit them a wallop in the next round and were going strong at the bell. Van did not forget his "Props" nor Jim his pompadour. Although the act had them screaming, it ran longer than when last reviewed by five minutes, making thirty minutes in all, which is too long.

Corbett is a much better straight man than he was as an actor when he first played in "A Naval Cadet," and Van has improved a hundred per cent since his "Patsy Bolivar" days.

The act went over to big hands when reviewed and held them in.

The Ford Revue, which we have reviewed before, closed the bill and considering the very late hour and half empty house, did very well. H. W. M.

MORT SINGER BACK

Mort Singer returned to New York on Monday, after a tour of the Junior Orpheum theatres in the West.

RIVERSIDE

A wonderful show! Wonderful in the first place, because the Santos and Hayes Revue is on the bill. And wonderful because it has two such sterling acts as Jim Toney and Ann Norman in "You Know What I Mean" and Bronson and Baldwin in their travesty, "Visions of 1970."

Marlette's Marionettes, an ingeniously devised marionette show opened the show. This puppet show provides a whirlwind of laughter from start to finish. It demonstrates, one again how much better than men puppets can be sometimes.

Bartram and Sexton follow with "Sunny Southern Smiles and Songs." Since Italy is for the most part sunny, they start with that land and sing a selection from opera which is not so very good. The singing, that is, not the selection. But their singing is not at all bad. They sing songs of sentiment with feeling and tenderess, quite a contrast, by the way, to the blatant manner in which vaudeville singers usually sing sentimental melodies. They finish their bit with a yodel song, which, again, is not so good. Indeed, their middle is surprisingly better than either extremity.

Then come Helen Higgins and Natalie Bates in a series of dances which they call "Singdance." Their singing is well—well, just that. And their dancing is rather ordinary. The dancing in the Santos and Hayes Revue, which comes later, overshadows it enormously. Horace Bentley plays the piano rather well between dances.

Jim Toney and Ann Norman then breeze through "You Know What I Mean." Jim is a fine comedian, one of the quiet kind, who don't have to slam someone on the head to make you laugh. Their act might appropriately be called "Hilarity by Suggestion." And Jim dances just as funnily as he talks, just to show his versatility. Lest we forget Ann, however, it must be said that she supports her versatile partner very well and very unobtrusively.

"Visions of 1970." Oh my! With Percy Bronson and Winnie Baldwin. A clever pair in a clever satire. Percy and Winnie dance, sing, and talk through a hilariously funny and ridiculously impossible situation. Great stuff. And a fine performance.

Russell Mack, "By Himself," edited by H. T. Phillips, follow "Topics of the Day." We thought that the monologue as a form of entertainment was almost as extinct as the dodo. Russell has some wind. He talks the old stock twaddle of the old-fashioned monologue without seeming to draw breath once. While this sort is funny it grows less amusing with every repetition. The audience seemed never to have heard it before.

Then the Santos and Hayes Revue. The finest thing we have seen in vaudeville. For several reasons. It starts off rather slowly. But it has three pretty settings, a chorus as well as principals who can dance, and, last but not least, two singers with extraordinarily good voices for vaudeville. All these fine qualities are welded by a rather ingenious plot.

Funny from beginning to end, colorful, bright with snappy lines, a pleasant personnel, and a fine performance from each of the cast, we repeat again that this is the best thing in vaudeville.

The act has been seen before at this house but instead of losing some of its popularity on the second showing it seems to have gained.

Herbert and Dare finish the bill with several unusual stunts in what they call "athletic simplicity." Their performance puts a keen edge on a great bill.

HAMILTON

On paper, the show looks as though it would play nicely. Carl Emmy's Pets give it a good start with the entertaining offering arranged by Emmy. The dogs are cute, and perform like veterans. Emmy is a showman of first water, and sells his act excellently.

Even the second act, Jack Joyce, didn't give any sign that the show was going to let down, for Joyce went over very well, taking four bows and rendering a speech at the close of the act. He puts up a dandy appearance, has lots of personality and even though handicapped by one-leg's absence, delivers his dancing effectively.

Beatrice Morgan and company, with "Moonlight Madness," slowed up the show. Miss Morgan has a good reputation as an actress of merit, from appearing in stock, but she certainly doesn't show herself at her best in this offering. She works into the action too abruptly, and with the sudden changing characters, doesn't make them convincing. One has the feeling all through that she is trying to act. The same is the trouble with the rest of the cast, with the exception of the one who plays the role of father. He does his end capably. The juvenile has lots of room for improvement in the reading of his lines. It is somewhat difficult to condense a lengthy plot on the style of "Moonlight Madness" for the short time allotted to a vaudeville playlet, the writer admits, but at the same time, the action in the part where the frivolous mother is made to realize how foolish she has been acting, should be worked up to more naturally than it is, instead of just about the two lines used at present.

Handers and Millis offer a routine of nut comedy and dance work. The two use some old lines in the act, which got laughs despite their age, and also do some new bits in the line of hokum. One of the two does a comedy walk-out on gags that is sure-fire for a laugh. Their dance work is fair, but with the comedy done with the hats, is laughable.

Florence Tempest and Marion Sunshine have staged their offering beautifully, and in addition are showing a wardrobe that is as classy as the setting. Despite the beauty of the gowns and setting, it must be said that the girls were disappointing. Marion Sunshine makes the pretty appearance that she always has, and Flo Tempest still looks nifty in male garments. But the punch that was delivered by these two some years ago, is sadly lacking now.

Dolly Kay might find it to her advantage if she would take at least two bows less between doing encores, for she was in danger of losing them on Monday afternoon. Miss Kay has a delivery of "blues" and popular numbers that is sure-fire with vaudeville audiences of today, but her numbers aren't as effective as the ones she used about two months ago. Phil Phillips accompanied at the piano.

It was the Four Marx Brothers who always were big favorites at this house, in the old days, and evidently they have retained their popularity. The boys have some very funny bits in this offering, in addition to the specialties offered in their former act. The girls are capable. Hattie Darling scored with her violin playing and dance bit. Herman Timberg conducted the orchestra on Monday afternoon, while William R. McElwain, the regular leader, sat with the orchestra and played three different instruments.

Leo Zarrell and Company, the "co" either a youngster or a midget, closed with a gymnast routine. Despite slides and announcements, audiences seem to still walk out. G. J. H.

ROYAL

This was styled Spring Festival Week at the Bronx house, the program comprising ten regular turns, six before and four after the intermission. The Unusual Duo opened with their roller skating turn. While not unusual, they have a fairly good sight act and their various feats warmed the rainy day patrons up.

Bernard and Garry forced the pace with a good two-man act in which both appear in black-face. Their forte is the singing of syncopated airs, but they also dance well.

Walter Fishter, assisted by Adele Marsh and another man and woman, unbilled, ran smoothly and to a number of hearty guffaws in a comedy sketch styled "Go Into the Kitchen," for which Fishter is credited as being the author. The laughs are occasioned by the appearance in a minister's home of an Egyptian dancer whose manner of gyrating, while a shock to the clergyman, proves the medium to a great deal of fun for the auditors.

Charles J. Hill is a good showman and with the assistance of Agnes Finlay and Bob Carbone registered with a lot of hokum and singing presented under the title of "Vodvill a la Mode." Miss Finlay possesses a sweet voice, but according to Hill cannot hope to get by unless she makes her offering a la mode. This brings to her mind, pie a la mode, whereupon Hill starts to explain. Pie a la mode, he says, is pie and ice-cream; vodville a la mode is singing, dancing and hoke. Carbone gets his hand in by coming on as a stage hand. After interrupting Hill by moving the piano, the latter asks him to sing. The rest of the turn consists of the singing of published numbers by the three.

Sylvia Clark has a dashing and winning personality and this with her ability as a comedienne resulted in her wowing them. She seemed to be handicapped a trifle by a cold, but this mattered little as far as the applause she received was concerned. Her idea of a disgruntled cabaret performer was a laugh from start to finish, while her Bolshevik bit and her burlesque Russian dance also scored heavily.

The Seven Honey Boys, closing the first half of the bill revealed a number of extremely good songsters, but the comedy is a trifle aged and might be replaced by fresher material. The vocalization, however, could not be denied and practically every number won and merited an encore. Jimmy O'Mara cleverly sold a published ballad, while Herbert Wilinson proved himself a yodler of marked ability. Tommy Hyde won favor with a popular number, but his dancing was even better and he went over to an individual hit. Bill Cawley, Happy Benway, George Faust and Frank Delana also won the approbation of the out-fronters.

Ernest Evans offered a divertisement of entertainment styled "Wedding Bells." A sextette of girls appear in support, all of them being accomplished in one line of entertainment or another. Those who do not sing, play piano or violin. Evans is a nimble dancer, but the real hit of the act was the work of Marion Wilkins, a little female dancing sprite whose terpsichorean feats resulted in salvos of applause. Throughout she showed a grace, artistry and personality which will undoubtedly lead to better things.

Thomas Swift and Mary H. Kelley have appeared here before in their comedy skit, "Gum Drops," but they are both clever and popular and always welcome as was attested by the number of bows they had to take.

Few monologists, if any, have the happy faculty of being able to wow them like Julius Tannen. He kept them in a continual roar.

McIntosh and Three Musical Maids, Scotch singers and dancers, brought the bill to a close, holding most of them in to a good getaway. J. Mac.

VAUDEVILLE

COLONIAL

Maria Lo, with her Dresden China poses, proved an interesting sight act, and is a good opener.

Brennan and Rule, who followed with a number of published songs, went over quite big, especially with the closing Irish number, which drew good hands, the boys taking an encore with a song about "Mr. Harding" that was a punch.

May Wirth and her talented riding family were the "riot" of the bill. Thunderous applause greeted the efforts of the family, especially the work of May herself, which is supreme. The opening song is now sung with more assurance, and the harmonizing at the finish being true, received a good hand; it is a neat start. Miss Wirth does a complete somersault while standing on a rapidly running bareback horse. The writer has seen many riders of years ago and of today, but has never seen this accomplished by any other woman. An encore was forced and went as big, if not bigger than the act had done previously. Phil works hard and made an individual hit, as did Stella, who looked charming and added grace to the act. May's mother, a great rider in her time, looks quite classy as "ringmaster."

Senator Francis Murphy hit them for laughs galore with his well written monologue, delivered along lines of the late Cliff Gordon; he received a good hand at the conclusion and made a humorous speech of thanks.

"Ye Song Shop" was rather a slow finish to a fast first half. Warren Jackson and Howard Whalen are weak on the vocal end, although their dancing told. The girls looked well in changes of costume, but did not display anything remarkable from a terpsichorean standpoint.

Following the intermission and "Topics of the Day," Jim McWilliams, billed as a "Pianutist," whatever that is, kidded around with a lot of near "nut" comedy which did not register. There are two things the writer admires McWilliams for, one is that operatic bit he does, which is by far the best thing in the act, and the other is his nerve in doing the remainder of the act. The operatic travesty sent him over well at the finish, and he came back and did a travesty dancing bit that about matched his act, with the exception of the bit already referred to.

Carlyle Blackwell and company, in "Eight, Six and Four," has a better sketch than several other picture stars seen this season, and yet it is far from a good act, even though written by Mark Swan, who should know how to write one by this time. Just why picture stars cannot, or do not seem to be able to get suitable vehicles, is a mystery to the writer.

Blackwell is a good looking chap with a likable personality and had adequate support. See under "New Acts."

Brown and O'Donnell worked for twenty-two minutes, which was too long, and did not get over in this spot with any snap or to the applause they recently received in a much earlier spot at the Palace. They were too far down on the bill.

Daly and Berlew closed the bill with a dancing act which started off with a ball-room waltz. Hazel Berlew is a graceful blonde, who looked well first in a lemon colored gown trimmed with blue at the waist; next in a low-cut two-piece costume of blue panne velvet, trimmed with a single garland of flowers, and lastly in a short pink costume with ruffled bloomers of blue and white slippers and stockings.

Jack Daly worked in Tuxedo and showed technic and grace in a waltz with Miss Berlew on his shoulder.

A number of rapid pivots well done drew a good hand, as did a one-armhold and neckspin used for a finish. Miss Berlew is shapely and has personality.

H. W. M.

SHOW REVIEWS

EIGHTY-FIRST STREET

The Reynolds, a trio of dancers, served as the appetizer for a bill of diversified and thoroughly palatable vaudeville. In fact, the reviewer has not caught a better routine of acts than that offered at the west side house for the current week. The opening turn brings with it two women and a man, all three being nimble and agile exponents of the dance. The girls combine good looks and pleasing costumes with ability and personality, the three performing their various feats of terpsichore with an artistic ease that drew merited plaudits.

Some jugglers have their hunger for applause appeased through their dexterity in manipulating various and sundry objects. Edwin George sets out to win a hand by his ability to mess up his tricks and in this he is highly successful. He tries an innumerable number of tricks and when one is successfully accomplished George is more surprised than his audience and admits it. If he were successful in all of his feats he would be just a juggler. Instead of that he is a comedian, and a clever one, his routine of errors being accompanied by a sure-fire line of chatter.

A rather illogical playlet is "Diamond Cut Diamond," featuring Ethel Clifton, who is credited with writing it. She is assisted by Joan Storm and a male, unbilled. The theme has several twists well worked up and deals with the putting back on the straight path of a female crook. At the rise of the curtain a tall good looking woman in evening grown is discovered covering a shrinking bit of femininity with a revolver. The conversation reveals the fact that the latter is a crook of the illiterate type who is trying her first job of house-breaking.

Some rather dull talk follows with the crook begging to be let out. The first twist comes when the refined female turns out to be a clever thief herself, her forte being the filching of valuable oil paintings. She offers the other an opportunity to become her assistant and then sets about cracking the safe. While thus engaged a pair of wristlets are slipped on her hands by the illiterate one who reveals herself as a female detective. Although she has been following the picture thief for a year she softens and when a central office man enters pretends that the woman is the lady of the house. She then induces the real thief to give up the life and become associated with her as a detective.

Ruby Norton did not receive the salutary outburst of applause that the writer has seen her win at other houses. The blonde haired little singer was not abashed, however, and immediately set out to win them. This she did with a vengeance. Before she had worked two numbers they were with her and she registered a most decided hit. Her singing, her dancing, her display of gowns all met with merited approval. As an assistant Clarence Senna is not to be overlooked.

Jack Mack and Frankie James started off with some repartee which lacked punch and found the early going slow. The act started to pick up when Mack worked "Some Little Bug Is Bound to Get You," effectively rendered and which won as many laughs as when first introduced several years ago. Following this Miss James mopped with "Mammy," being forced to come back for an encore after insistent applause.

Charles Withers has been offering "For Pity's Sake," his travesty on the old melodrama, for a number of years. Entailing hoke from stem to stern it proved as much of a howl as ever. Withers was a scream and probably will continue to be as long as he is able to slip, slide, and flounder about in his always laugh-provoking manner.

J. Mc.

ALHAMBRA

Rainy weather, and, more likely, the advent of Ethel Levy, boosted the attendance here larger than it has been for the past few weeks. In addition to a good audience, the theatre has a good playing show this week, that ran smoothly all the way through on Monday night.

The bill was given a great start by Evans and Perez, who warmed the audience much better than the average opening turn generally does. In fact, these two can hold down a better than opening spot with their act, even though it is of the acrobatic variety. Acrobatic acts, of late, seem to be getting more appreciation than has been accorded them in the past seven years or more. Evans and Perez didn't suffer for lack of it, and their work, consisting of pole-climbing and stunts, the pole balanced on the shoulder of one of the team, and also some Risly-board work, deserved all the appreciation it received.

"Contra-tenor" is somewhat of a new billing to the young generation of vaudeville-goers nowadays, for there have been very few performers with that type playing around in years. Will Oakland has a "contra-tenor," that was called by a few in the vicinity of the writer "a falsetto." But regardless of names, Oakland has a very pleasing voice, in addition to a fine appearance. He almost stopped the show on Monday night, after singing a routine of published ballads and a medley of Irish numbers. He rendered a speech of thanks, but the sentence, "I approve your approval of me," or words to that effect doesn't sound any too good, and even if not meant as such, gives an egotistical impression.

Cartmell and Harris showed to much better advantage in number three spot, here, than they did at the Hamilton last week in opening intermission. The duo, or rather trio, for their father comes in effectively for a few bits, offer an entertaining turn. Even if they do use the gag about the picture, "That isn't dirt, it's me," their dancing is good enough to draw commendation.

Kane and Herman are still doing the same material they have been using for a few seasons, and as far as laughs were concerned on Mondy night, the act is as good as new. The boys are really very funny, and it is regrettable that they resort to a few blue lines in the latter portion of the act. And two such good performers could easily put in some later numbers than they are using, even though the close of one of the old numbers is used for comedy. They stopped the show here.

Phina and company closed the first half, scoring a big hit in the spot. Phina only appears for two numbers, at the close of the act, and, on Monday night, was in very poor voice. The "pick" that did the Lillian Shaw bit and who appeared in other parts of the act last week at the Coliseum, was absent on Monday evening.

The Weaver Brothers, doing the "rube" characters, with novel instruments such as the handsaw, "one-string pitchfork violins," and an "anatomizer-whistle," were also a solid hit.

Tim and Kitty O'Meara improved every time the writer catches them, although they were always more than pleasing. The two do the type of dance act that is rare, and (thank heaven!) don't resort to hokum-jazz for applause. Houston Ray, at the piano, plays excellently, and scored with a classical solo.

Ethel Levey offered the same act that has been reviewed in these columns several times, and did not disappoint the audience, as their applause showed.

Scott and McLean closed with a casting routine, with few walk-outs. G. J. H.

NEW ACTS

(Continued on Page 12)

KENNEDY AND BERLE

Theatre—*Regent.*
Style—*"Twinkling Stars."*
Time—*Eighteen minutes.*
Setting—*In three special.*

During the past season there has been an epidemic of clever kids in vaudeville, ranging from the Lee Kids to the Roth Kids, Pinney Jarret and Company and J. C. Lewis and not forgetting Gus Edward's entire troupe. All of these are undoubtedly clever, but it has remained for a tot by the name of Elizabeth Kennedy, and a boy called Milton Berle, to top them all, for not only cleverness but for an act that offers kid entertainment that doesn't lag from start to finish.

We don't know where this Elizabeth Kennedy child has been hiding. Milton Berle was formerly seen with Jack Duffy. Little Miss Kennedy is about eight years old in appearance and slightly resembles Jane Lee in features. She's a very sweet-faced kiddie,—but outside of appearance, or the pretty gray cloak, or red frock she wears,—what a performer! Every line she reads, and every bit she does, isn't done in the style of a kid that's trying to act or appear clever, but is put over in a natural manner as though she had been on the stage for about fifty years and had learned all there is to learn about reading lines.

Berle is a healthy looking youngster, and when it comes to being a performer, is in a class with Miss Kennedy. It is indeed a mystery as to how two such clever children could be found together in one act.

As to the act itself—a better one for the kids would be difficult to find. The scene is laid in "Belasco's office." Both have come up to become stars. To pass away time, they offer a burlesque on "Romeo and Juliet," that is a laugh from start to finish.

Elizabeth Kennedy then does an impersonation of Ruth Terry as "Topsy," in the "Gold-Diggers," that is flawless. In fact it can be called perfect. It'll stop any show with an audience that has seen the play.

Milton Berle is well-known because of his Eddie Cantor imitation. Berle announces that he isn't allowed to sing it but would do the lines and the actions to the music. This bit is also a show-stopper. One can imagine what the kid would do if he were allowed to sing.

These two also do a dramatic bit, with tears, showing a scene where two orphans are about to be separated after being together all their lives. In this part of the act the children prove themselves thorough performers. Because it is difficult for a child, no matter how clever, not to overact, in doing a dramatic bit. But these kids have timed their voices and actions to perfection We don't know who has directed these two in rehearsals but he certainly deserves all the credit in the world.

Thus far, the kids have ability, appearance and material. But as to their personalities, which is the top quality of all, the two don't leave that "fresh" impression, as is very easily done by child performers. Elizabeth Kennedy is about the most lovable kiddie we have as yet seen on the stage. And Berle leaves the impression of a real red-blooded American boy behind him. As a team, they're matchless. G. J. H.

A BOY FOR THE KAHLS

CHICAGO, Ill., April 18.—Mrs. Sam Kahl, wife of Sam Kahl of the Western Vaudeville Managers' Association, gave birth to a bouncing baby boy last week. The new arrival touched the beam at 7 pounds and is doing splendidly.

VAUDEVILLE

COLISEUM

(Last Half)

Even though this week was ushered in by snow, the scheduled "Spring Carnival" took place just the same. The lobby of the theatre was beautifully decorated with flowers, and the extra attractions inside the theatre were eight acts of vaudeville instead of the customary six. Stanley Lawton, musical director, arranged a new novelty for the overture in the person of a mandolin player, who, accompanied by the orchestra, rendered a selection from "William Tell."

Had the show played straight through on Thursday afternoon without any mishaps, it may have been a really good layout. However, due to some trouble with Millard and Marlin's scenery, it dragged through the first part until Craig Campbell, on fourth, appeared.

The Reynolds Trio were the opening turn, and due to the dancing of the one male member of the three, went over to good applause. The girls are shapely, but otherwise sing and dance in mediocre manner.

A long stage wait preceded the appearance of Millard and Marlin, who cut their act to three numbers, due to the trouble with their drops. A new song can be used in the Chinese number. The two have lots of personality, and with their entire act, would undoubtedly do well.

McCarthy and Stenard work in bedroom set, using twin beds, but outside of the set and a pretty pair of pajamas worn by the woman, show little of merit. The pair engage in a lot of disconnected cross-fire for the purpose of springing a lot of gags that either aren't funny or have been used many times before. The finish consists of a fireman climbing through the window into the room, who is looking for a fire. The husband tells him to "Go to h—l." Where the cleverness in that gag lies is a mystery.

Craig Campbell, assisted at the piano by a "Mr. McCarthy," whose name was announced by Campbell as the composer of one of the songs he rendered, was the first act that scored. Campbell makes a dandy appearance, has a very good voice, and delivers his numbers effectively. McCarthy, at the piano, gave a very good account of himself with a solo, playing a part of the "Hungarian Rhapsody."

Followed then the top-notchers of "kid" performers ever seen by the writer, Elizabeth Kennedy and Milton Berle. Little Elizabeth Kennedy had the entire audience in love with her marvelous personality from her first lines to the end of the act, and had them talking about her all through the show. Milton Berle is right with her in personality and ability. Their act will be reviewed in detail under New Acts.

Lady Tsen Mei, with a routine of songs and farmyard animal and fowl impersonations, was also a solid hit. Lady Mei has a wonderful personality, and delivers her material excellently.

Sully and Mack are using quite a few old ones in their line of talk, such as the "dirt on the picture" gag, but got a lot of laughs. The straight man had to take an encore with his ballad.

PROCTOR'S 23rd ST.

(Last Half)

The Darrows, with shadowgraphs cleverly executed proved one of the best acts on the bill, getting over nicely in the opening spot.

Johnny Dove followed with his Scotch act, in which he sang and danced and talked. It was his dancing that registered and sent him over at the finish to a good hand.

A sign outside read, "Sarah Padden—Putting It Over—Others," and it was an attempt at just that. Miss Padden is a clever actress and played recently a very good sketch but the present vehicle is far from that. See under New Acts for detailed review.

Norton and Melnotte in the same act reviewed several times, went over fairly well, jockeying for applause at the finish and stealing bows. Miss Melnotte might remember that the word "over" is not pronounced "ovaaah."

Ferro and Cutler, a double blackface act, started with loud talk in the wings as if the two were playing a game of dice, which went for a laugh. Some talk preceded a "blues" number in which the diction was poor, it being impossible to understand more than a few words.

A song and dance followed, and the two danced off as one played the harmonica and the other a jewsharp. Went over fair and is just a fair turn for the smaller houses.

Vine and Temple in a comedy and singing act filled the next position and will be reviewed in detail under New Acts and Reappearances.

Florence Gast and Co., the "and Co." consisting of a pianist and an elderly lady who helped Miss Gast to dress, closed the bill.

H. W. M.

REGENT

(Last Half)

The house played a very good bill. Vernon Stiles, incidentally, was the applause hit of the bill, stopping the show with a fine singing act.

Carl Emmey and his pets opened with a pretty dog act. The dogs showed a fine degree of intelligence and Mr. Emmey talked breezily and entertainingly throughout the performance.

Tommy Dooley, "a salesman for the firm of laughter and fun," followed with a very poor performance and singing that was just as bad. He tells a story with salacious inferences, which flopped badly even though the house was darkened every time the tale became dangerous. If this is a fair example of Dooley's powers, he couldn't sell joy to Pollyanna herself.

Edward Clark presented interpretations of three interesting characters. Mr. Clark shows a high degree of interpretative ability, being innocent of the inartistic tendency toward exaggeration common among impersonators. During two of his numbers his accompanist, a sweet-faced lady, played two cello solos.

Paul Cunningham and Florence Bennett introduced "1921 Subjects of the Day," a swiftly moving skit burlesquing the current worries. Mr. Cunningham sings rather well in spite of a strong nasal tone in his voice. He sang several of his last year's successes and a new song not yet published, which is called "I Believed in You." The audience approved this last one very vigorously.

The dancing contest, won this week by Peter Williams and Margie Fitzgerald, showed four couples of varying degrees of ability. The winners, however, are graceful and work well together.

Vernon Stiles followed with a rather long and strained introduction. The rest of his performance, though, was of a much higher order. He sang, among other things, "I Love You" and a selection from "Rigoletto." Mr. Stiles gave it the infinite pathos graven in the Jewish soul by ages of suffering; such a suffering as the early Christian fathers might have responded to. The test of the artist is the ability to give voice to the struggle of the spirit. Mr. Stiles showed a high degree of artistic ability and was roundly applauded by the audience. He stopped the show, but declined to a great demand for "Elil Elil."

Hubert H. Kinney Company with Martha Shelby is a dancing act with much color and grace. Mr. Kinney is a young man possessed of feminine grace and dances with a swing unusual in men. Miss Shelby is also a fine performer, and the two do good work together.

HARLEM OPERA HOUSE

(Last Half)

"Tip" the canine actor starts the ball rolling with a series of feats which are executed with almost human intelligence.

Ruth Haywood is a rather pretty miss who went over to a good hand with several published and comedy numbers. She possesses an ingratiating personality and a voice suited to her style of singing. Her best work is done with a published number of war days and her idea of how the same song might be sung by an English music hall artist, a French cabaret singer, and others.

"Mrs. Wellington's Surprise," a comedy playlet, served as the vehicle for Harriet Marlotte and Fred Sumner. The piece deals with the wife of a drummer who intends to give him a surprise by meeting him at one of his stops. While awaiting him in her hotel room she becomes ill and summons a physician. The latter turns out to be an old sweetheart, but in the opinion of the rural hotel maid is the husband, and this leads to the comedy, most of which proves meaty. The acting, however, is atrocious and is carried along only by the humorous situations. The woman in the role of the chamber maid works commendably, her comedy characterization being effective throughout.

Wheeler and Potter have an opening that is a trifle different but thereafter the turn is of small time calibre. The male member of the team after coming on drops a coin. He gets down on hands and knees to search for it. While he is in this posture, a girl comes on reading a periodical and plants herself on his back under the impression that it is a bench. Here some clever crossfire is worked up. The girl is pretty and works well in a song, while her partner won plaudits with an eccentric dance.

Ameta, the mirror dancer, drew down an emphatic hand, all of her numbers being effectively rendered.

Harry Cooper found the going tough and had all he could do to manufacture a giggle. Following the psychology that when a poor unfortunate steps on a banana peel there will always be somebody to laugh, Cooper started to make various patrons coming in the butt of his remarks. Of course the others not picked out enjoyed it.

The Seven Honey Boys brought the bill to a close with their minstrel turn. J. Mc.

PROCTOR'S 58th STREET

(Last Half)

The Parrines, man and woman, open with an acrobatic and hand balancing turn, their various feats meeting with favor and sending them off to a number of plaudits.

Peggy Carhart is a concert violiniste who formerly appeared with the Cleveland Symphony Orchestra. Her playing of the instrument was effective and the medium of an outburst of applause at the close which necessitated an encore. She is a delightful addition to vaudeville.

Rhoda Nickels and Charlie O'Connor are two sprightly entertainers and their efforts to amuse were successful. Miss Nickels combines a sweet voice with a charming personality and also makes a capable foil to the comedy endeavors of O'Connor.

Adams and Gertrude found them only lukewarm for more than half of their turn, but eventually succeeded in working up a number of laughs with a bit wherein Adams gives his idea of how the modern waiter differed from the check computer of days gone by. This followed a bit along the same style dealing with the street car conductor of yesterday and today. The two close with a song and dance.

"Ming Toy," a miniature musical comedy, shows up better than most of the girlie style of acts now being offered at the pop houses.

The Bison City Four, with their comedy and vocalization easily earned first honors, their hokum resulting in laughs galore while their singing individually and collectively also met with spirited approbation.

Elsie La Bergere and her posing dogs brought the bill to a close with a sight act that is admirably staged and effectively presented.

J. Mc.

CITY

(Last Half)

The Le Roy Brothers, looking classy in athletic costumes of purple and white, opened the bill with some good hand-to-hand and other gymnastic feats.

Shepard and Dunn, two men in tuxedos and straw hats, sit on a bench in "One" and indulge in some talk; a couple of published numbers and a dance were a part of the offering, which closed with a medley. Among the other gags dispensed was "Every fellow in Canarsie has kissed that girl—well, Canarsie isn't such a big place."

"Suite Sixteen," reviewed before, proved a laughing hit, being a novelty in sketches and put over in snappy style by the young fellow and girl, assisted by the older man.

Rose and La Bell, two girls, one blonde the other brunette, the former in a gown of fish-scales and orange tulle, the latter in a gown of black and jet, offer a series of published "blues" ballads and rags, the brunette playing the piano and joining in the singing.

Albert Rickard, the ventriloquist, put his material over for laughs. We only heard "Hell" used twice, and he has very wisely eliminated the showing up of the mechanics of the ventriloquial head, finishing the act when reviewed with a number in which he and the dummy sing alternate lines.

Kuma and Family will be reviewed under New Acts. They were followed by Lew Wilson, who has been reviewed several times.

"Four Jacks and a Queen" closed the bill.

H. W. M.

AMERICAN

(Last Half)

Richard Wally and Co. did a juggling act. The man is clever and the woman who hands him various articles, Junoesque.

Goldie and Ward put over a snappy singing and dancing turn to good applause. See under New Acts.

York and Maybelle just about wrecked the next spot with singing, dancing and "nut" comedy. They will be reviewed in detail in another column.

Fisher and Lloyd, two men doing black and tan, picked them up just where the preceding team had left them, and although the spot was hard never let down for a minute and with singing and comedy hit them hard for a decided hit. The tenor has a good, strong voice and sent a ballad over to decided returns.

The "Society Symphony" closed in good style a fast first half with some good music and novelty numbers. We have reviewed the act in detail before.

Sonia Meroff opened the second half and took four bows to legitimate applause at the end of her offering.

We reviewed Phillips and Eby as a new act not long ago. The turn went over fair.

Frank Terry was a "riot" in the next spot, taking a couple of legitimate encores and could have easily taken another. An unqualified hit; reviewed in detail elsewhere.

De Perrie Trio in acrobatic feats, tumbling, head-to-head and other gymnastic stunts closed, going over exceptionally strong, closing a bill on the roof.

H. W. M.

THE FORDHAM

Residents of the Fordham section of the Bronx have for years eagerly awaited the time when they would not have to travel by both street car and subway or elevated to go to a vaudeville theatre, and on Thursday evening, April 14th, they flocked in droves to the opening of Keith's Fordham Theatre, at Valentine Avenue and Fordham Road, just one block east of the Grand Concourse. The Grand Concourse, by the way, is the Riverside Drive of the Bronx and for such a section one would expect only the best and the most beautiful of anything. It must be said that in giving a theatre to Fordham the Keith people have done just that.

The exterior of the house is white, both exterior and interior being designed by W. H. McElfatrick, architect. The theatre occupies a plot 104 feet on Fordham Road and 188 feet on Valentine Avenue. Incidentally, Valentine Avenue is a great place for parking cars, for no traffic seems to travel that street, and no apartment houses are on the block.

The lobby is 30 feet wide and has two box offices. The color scheme of the house is especially beautiful, for the arrangement is very soft and soothing to the eyes, and spreads a peaceful atmosphere around the house. It features ivory, with burnished gold on the relief work. Bronzed red and bronzed silver colors stand out on the walls. The house seats 2,500—1,250 in the orchestra, 1,100 in the balcony, and 150 in the boxes.

Back-stage will be a delight to performers. Six floors of dressing rooms, all equipped with shower baths, wall mirrors and all the latest fixtures have been set in the house. Even the animals have not been forgotten, and have a special room in the basement, 22 feet by 12.

The entire staff of the Colonial theatre seems to have moved up to the Fordham. Chris Eagen is managing the house, assisted by David Duncan. Walter Robertson is again with Eagen as superintendent. Kenneth Marceau is also here as treasurer, and the following also came from the Colonial: Agnes McKenzie, Celia Segal, James Quinn and Miss Rich. Ed Watson is stage manager here.

Flowers of every description greeted the eye on entering the house the opening evening. The best part of these flowers is the fact that most of the stands were permanent ones, which means that flowers will be a regular feature of the house decorations. This is one of the reasons that the atmosphere of the Coliseum is generally so good. Incidentally, flowers were also the feature of the bill, for every girl or woman who appeared in any of the acts was presented with either a bouquet or a basket of flowers.

The show was worthy of the opening of a big time house and although some things did go wrong, such as lights, and the spotlight was wobbly, there's no need speaking of unpleasant things for an opening night. Pressler and Klaiss were out of the bill due to an accident to Ed Pressler while driving up to the theatre in the afternoon in an automobile, which resulted in his being taken to Fordham hospital. Morris and Campbell filled in, doubling from the Palace, scoring a sensational hit.

Harry Carroll and his six very pretty chicks, with Fern Rogers, the Goslyn Sisters and Harry Laughlin, were the headliners, making the second house Carroll has opened in one week. Carroll headed the Boro Park bill last week. A very agreeable surprise was that of the appearance of Belle Baker, who came over from the Hamilton. Miss Baker was the hit of the evening, but had to leave without rendering all the audience wanted, in time to get back to the Hamilton.

Clayton and Edwards also met with a mishap in the non-delivery of their baggage. However, they decided to go on and work in whiteface and street clothes, after running out and buying a ukelele in the neighborhood.

Paul Decker and Company were also present with the clever comedy sketch called "And Son," which went over nicely. Miller and Capman, and Howard's Ponies, and also Franklyn-Charles, the latter as a surprise for the evening, were present and scored.

In fact, if the opening night audience is a sign of the type of audience that will generally be found at this house, performers will not only enjoy the date from a viewpoint of back-stage conveniences, but from the appreciation they will receive from the front of the house.

A refined class of people live in this neighborhood, and the artist with a refined act can look forward to playing a pleasant engagement at this house.

G. J. H.

"INVINCIBLE VOICE" FOR MOSS

Gloria Leonard, who started as "The Invisible Voice" at the Coliseum Theatre, will appear in all of the Keith-Moss houses, placed by Stanley W. Lawton, musical director of the Keith-Moss and Proctor houses.

VAUDEVILLE

EDDIE CLARK AND CO.

Theatre—*Coliseum.*
Style—*Character songs.*
Time—*Fifteen minutes.*
Setting—*In one.*

It is over five years since Edward Clark has been seen in vaudeville, and it certainly is more than five years since he offered the act he is now doing for his return to vaudeville. However, the fact that Clark did this act some years ago is not going to detract from its value as a good addition to present day vaudeville, for the author of "Honey Girl" and several other productions of the past number of years, is new to most of the present generation of theatregoers, and his characterizations are done in an artistic manner.

Clark is assisted by a woman at the piano who furnishes the accompaniments for his numbers, and who also does a 'cello solo while Clark changes for the feature number of his act. She plays this instrument exceptionally well, and brought down a big hand for her solo.

Following an announcement about his return to vaudeville, Clark offers first the "Philosophy of a Man of the World," the number consisting of the musings of a self-made man, leading into a bit about the "College of Hard Knocks." Clark makes up on stage for this, donning the grey wig and "side-boards" in view of the audience.

"The Knocker," which followed, is an exceptionally clever number well done, written to apply to the theatrical world but which, as announced by Clark, applies to all walks of life as well.

The 'cello solo filled in here, and Clark then returned attired in a raggy suit, shoes and cap, and delivered "I'm Goin' Back to the Woikhouse," a number rich in pathos and human appeal.

Clark's performance in all the numbers is that of an artist. Acts of this sort are rare and is therefore all the more welcome. G. J. H.

HALLEY AND NOBLE

Theatre—*American.*
Style—*Talking and singing.*
Time—*Ten minutes.*
Setting—*"One."*

Man and woman, have a line of small time talk that was unfunny to those assembled, the man using a kind of snicker through his nose at various intervals. The word "hell" was used unnecessarily.

A ballad was sung, the man changed to a dress suit, on the back of which there was a white string or thread which looked careless; he wore low pumps and white or light grey socks.

The man's style of working seems to indicate he has done black-face.

For a finish, the woman sang placidly in the dark, while the man danced in a spot. The two didn't seem to care particularly whether the offering got over or not. H. W. M.

DUNHAM AND O'MALLEY

Theatre—*Proctor's 125th Street.*
Style—*Song and comedy.*
Time—*Fourteen minutes.*
Setting—*One.*

A fairly good double act in which both man and woman show thorough professionalism. The man opens with a comedy number, after which his partner enters wearing a white skirt with shoes and stockings to match and a lavender sport jacket. Some cross-fire follows with the male playing comic. A Chinese number comes next and then a mock ballad which was effectively worked up to laughs. "I Want an Old-Fashioned Girl," the woman doing the straight version and the man some patter, sold well for a close and sent them off to a good hand. J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

KENNEDY AND ROONEY

Theatre—*Proctor's 23rd Street.*
Style—*Comedy, singing, dancing.*
Time—*Twenty-three minutes.*
Setting—*Special in "two" and "one."*

The opening of the act disclosed a very pretty Oriental looking set with a drop hung in "two," in the centre of which was a semi-circular opening, the drop being of vertical green panels striped with purple. The floor cloth was of tessellated brown and white. There was a red hanging lamp centre, the piano was at the stage left and over it a throw of white with brown velvet stripes. At the stage right was a small Oriental taboret, and still further right a large standing prop figure of a eunuch. There was also a "hookah" and other pillows, etc., of Oriental design.

Miss Rooney was discovered seated on a couch centre, and emerging from the opening already described, in an Oriental costume, sang to Kennedy's piano accompaniment "I Love Tommy Atkins."

The spotlight was next thrown on Kennedy who, prior to this time, had been playing in the dark, and he was seen to be dressed in a loosely fitting dress-suit, with a red ribbon across the shirt-front, a fez and whiskers and goggles. This caused a laugh, and was followed by some talk, mostly about bees.

A dance, double, followed, during which Miss Rooney lost quite a few beads. After her exit, Kennedy did a pianologue, which was funny and executed with a keen sense of comedy values. The autoharp on the strings went for a hit.

Kennedy also said, prior to calling to Miss Rooney in the wings, "this is where I tormentor," and announced it as a joke for the actors, which it is.

Miss Rooney returned in a most effective Spanish costume, in which she looked very well indeed. The dress was of a crimson red and shaded orange, trimmed with green and spangles, and bright green silk stockings and green slippers with light heels were worn. The back was cut quite low, and at the right of the bodice there was pink and brilliants. A white Charley hat partially covered a red silk headdress, which was tied in a bow at the left side of the head.

A double Spanish dance followed, which segued into a waltz clog, both well done, although Kennedy might omit the pulling up of his pants to show his bare legs and garters, as this is not class and doesn't help the offering any.

This went for a hit, following which Kennedy said at Miss Rooney's exit, "she has more clothes." As he went back to pull the piano down to "one" he looked in the wings and said to some one, "You'll lose your eye that way some day," which, although the circumstances may have been exasperating, was not exactly a professional thing to do before an audience.

In "one" Kennedy did several imitations on the piano that have not been seen for some time, although Bert Howard and others did them pretty frequently in days gone by. Among these was a band that could only play one tune, "Annie Laurie," during which Miss Rooney re-entered in white satin skirt and red coat; she danced, and while so doing made a quick change to Scotch costume, which was very neatly accomplished.

The act went over for a big hit, and is big time material. H. W. M.

HIS ROYAL HIGHNESS

Theatre—*Proctor's 125th Street.*
Style—*Girlie act.*
Time—*Twenty minutes.*
Setting—*Two and full.*

Practically a stereotyped girl set, which, however, entails the sort of comedy and hokum which they masticate at the popular houses. A sextette of girls work as a background for a comedian in blackface and another male who does a "dope" bit. A prima donna, blonde and of pleasing appearance, reveals a fairly good singing voice. The girls of the ensemble dance well and look well from the front.

The act opens with a drop in two depicting the side section of a Pulman. The heads of six girls protrude from as many compartments, arousing the Pullman porter who is dozing at one end of the car. Following the opening number, the girls working in pajamas, the porter tells them that there will be a long stop-over at this town. This leads to their deciding to visit Chinatown.

Before a drop in one the girls meet a denizen of Chinatown. His "dope" character is worked on the style of Lew Kelly of burlesque. When he encounters the colored porter, who is also visiting the oriental section, the "dope" immediately gets to work on him and makes him an emperor, the while declaring himself as a king. A pill bit is then worked, he forcing the porter to partake of some tablets, which later are said to contain dynamite. They are supposed to work a half hour after, and from this point on the Ethiopian gets a number of laughs through a catch line "What time you all got?".

A full stage set reveals the interior of a Chinese home, with the porter in royal garb. A dance by the "dope" was worked well, as were several sungs by the blackface artist. Several changes of costumes are made by the girls in the various numbers led by the prima donna. The setting is rather drab for the most part, but the action and comedy are on a par with most tab acts. All in all the turn is of small time calibre and should meet with approval there.

A great deal of work is necessary to get the act running in good shape. J. Mc.

FARRO AND COULTIER

Theatre—*Proctor's 125th Street.*
Style—*Blackface.*
Time—*Fifteen minutes.*
Setting—*One.*

With lights out, two voices are heard in darky dialect. From the conversation it is evident that the invisible speakers are engaged in a game of roll 'em and read 'em. One voice is heard to say that six and four total nine. The other replies that six and four make eleven, following which arithmetic there comes a revolver shot.

With lights up the two blackface entertainers dash out before a drop in one. Their opening chatter deals with their respective ability as marathoners and leads to some old gags. One of the duo then goes into a song. The other chap next starts to work on a mouth organ the while exhibiting some shuffling steps. Another song, more cross-fire, and a dance bring the turn to a close.

The opening is a laugh winner and starts them off in the right direction. From there on their ability is adequate enough to enable them to follow the pace. With a little more punchy talk the turn might be able to fill an early spot at better houses. J. Mc.

DOUGLASS FAMILY

Theatre—*Proctor's 23rd Street.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*Three.*

A man in Scotch costume, and a woman did a number, following which a juvenile looking fellow did a short recitation relative to a girl he was to meet, and made an exit.

A fellow, who said he was the other fellow's brother, stuck his head through the curtains' centre and said he would fool his brother by impersonating his brother's girl.

Brother returns, and curtains part to show a nifty looking girl seated and attired in a flowered hoop skirt and polk bonnet.

A number followed, entitled "There's Just a Little Touch of Dixie in Your Eyes," the pseudo girl doing "patter" for the second chorus.

The fellow doing the girl is an extremely good looking chap, and had on an exceptional make-up for the part.

Eventually, the father and mother returned, the man in Tuxedo and straw hat, the woman in a costume of green and pink, with hat to match, and both sang an Irish number, the other two joining for the chorus and square dance which followed, the girl (?) having changed her dress to match the one worn by her mother.

A published rag followed by the fellow doing straight, and the "sweetheart," in a fur coat, entered. We then had the spectacle of one fellow kissing another as if he were a girl, which had better be deleted. The pseudo girl removed the coat and wig, partially disrobed, and there was discovered—a man! Surprise was registered by the brother at his own brother having so successfully deceived him even to a kiss!

The family harmonized "Laddie Buck O'Mine" for a finish, which sent them over fair. H. W. M.

JAY VELIE AND GIRLS

Theatre—*Coliseum.*
Style—*Singing and dancing.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

It's really difficult to start a review of this dance act. For while it is mainly that of the song and dance revue with girls type, it's different than the average. Different, even though Jay Velie did say, as one of the lines of the act, "Heaven forbid that I should be original!"

The act is in a way a satire on the girl dance act revues that have been seen, but the mystery of the act lies in the songs, lines spoken, staging and even costumes! Because there isn't one line that can be called "blue," and the costumes are all very, very modest. They are cut about two inches or more below the knees, and at least two inches higher than the average gown, about the neck.

And even despite these "handicaps," the act is very appealing. Jay Velie, who was formerly with Beth Beri, has four clever and talented girls with him. One in particular, a brunette, in a pretty blue dress, who did some solo work, and double numbers with Velie, has a world of personality and looks.

Velie makes a neat appearance, which is the first asset. He has a very pleasant singing voice also. Second asset. And while he doesn't do Russian dancing, he dances neatly and well.

The girls do their work capably and conscientiously. That's what counts.

The act has been very cleverly written and arranged. It features one number, "Mignonette," adapted nicely to Velie type of voice. Incidentally, Velie plays the piano well.

Taking the act as a whole, Velie has turned out a Rolls-Royce. G. J. H.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ACTORS UNIONS WAGE FIGHT FOR WORLD-WIDE RECOGNITION

General Organization Asks English Body to Co-operate and End Boycott Against German Acts—English Artists Refuse to Work with Ex-enemies

LONDON, April 18.—The Entertainments National Industrial Council, through its Secretary, has denied the plea made by the German music-hall artists' organization, the International Artistes' Lodge, that the English body should terminate its boycott against the artists of Central Europe.

Herr Konorah, the head of the International Artistes' Lodge, is the storm-centre of a bitter fight in Germany between his organization and two other unions, these being the Free Artistes' Association and the Southern Artistes' Association of Bavaria. Konorah, who is affiliated with a radical union known as the Free Workers' Union, attempted at the Rotterdam Conference to push through certain agreements with the English actors, but failed. In his effort to stifle the rival associations, he approached the Amsterdam officials of the International Federation of Trades Unions, who appealed to the Parliamentary Committee of Britain's Trade Union Congress as follows:

"Dear Comrades:—The International Artistes' League has requested us to intervene in the following matter. During the war the English organization of music hall artistes proclaimed a boycott against the artistes of Central Europe. It was then stipulated that the boycott should terminate three years after the conclusion of peace. Considering that peace with Turkey has not yet been definitely concluded, these three years have yet to begin, which means that probably it will be 1924 or 1925 before German artistes are again permitted to accept engagements in England. Although we can quite understand that such matters were taken during the war, we would, nevertheless, point out, with the International Artistes' League, that after the war this spirt of aloofness and race hatred must be combated as much as possible. We shall therefore be pleased to hear from you whether you desire to co-operate with us in opposing these feelings of race hatred. It seems to us that, in view of the fact that it is now more than two years since the armistice was signed, and considering that certain European Governments are again agitating for a new war, either military or economic, the working classes must do their utmost to oppose this spirit, and bring about as quickly as possible a real peace among the peoples. We hope and trust that you will stand by us in this matter. The Artistes' League has informed us that it is prepared to do everything in its power with a view to coming to a friendly agreement. It is, of course, by no means its intention to enter into any sort of dishonorable competition against its English colleagues, such as the latter might perhaps fear, in view of the great differences in the rates of exchange. We have discussed this aspect of the case with the Artistes' League, and they have fully reassured us on this point. We shall be glad to learn from you whether you are willing to use your influence with the organization of the artistes affiliated to your organization.—Yours fraternally, J. Oudegeest."

The reply of the secretary of the E. N. I. C., which disposes of the question of any sort of affiliation with the Central European artists for the present, was as follows:

"In reply to yours of 22nd inst., *re* boycott of music hall artistes from Central Europe, our members are pledged not to work in this country with artistes of ex-enemy origin for a period extending over three years after the declaration of peace. Apart from this, Central Europe is not in a position to offer the artistes of this country a *quid pro quo*. The President of the International Artistes' Lodge of Germany has personally admitted to my Executive Committee that it would not pay British artistes to play engagements in Central Europe, and, remembering the present rate of exchange, we have every reason to believe he spoke the truth. Again, scores of British artistes who fought in the war are unable to secure engagements, and, as the books of our Benevolent Fund will show, are on the verge of poverty. An influx of ex-enemy artistes would make it still more difficult for these ex-soldier performers to find engagements. The Variety Artistes' Federation represents 90 per cent of the music hall profession in this country, and its members are resolved not to appear on any British program with any artiste or artistes of ex-enemy nationality. If the variety world of Central Europe has anything as good to offer in the way of engagements as may be obtained in this country, perhaps the Secretary of the Parliamentary Committee of the Trade Union Congress will endeavor to convince us of the fact."

No reply is expected to the letter.

RECORD BENEFIT FOR SOLDIERS

LONDON, April 18.—£5,000 for Manchester's unemployed ex-service men were the net receipts of a matinee charity performance on March 23, given at the Manchester Hippodrome. The performance was held under the personal supervision of Bertram Iles, the manager of the theatre.

This is said to be the largest sum ever secured in the provinces.

CHARPENTIER SERIOUSLY ILL

PARIS, April 15.—Gustave Charpentier, the composer of "Louise" and other operas, is seriously ill.

Charpentier is a member of the Legion of Honor to which he was promoted last February.

SIR HARRY CLOSES

LONDON, April 15.—Sir Harry Lauder closed an eight weeks' engagement at the Palace here on Saturday. He had originally intended staying only six, but was held over for two weeks more.

WRITES, PRODUCES AND ACTS

LONDON, April 16.—"Tony's Drum," a "supernatural playlet," was produced last week by Leonard Mortimer at the Kennington Theatre. Mortimer, who produced the playlet, is also the author of the piece, and in addition, played the leading role in its production. Peggy Wise and Stanley Gaye appeared in his support.

TO UNIONIZE FILM WORKERS

LONDON, April 18.—A joint meeting of the Actors' Association and the Variety Artists' Federation was held on Sunday, April 10, at the Ambassadors. Plans were formulated to inaugurate a campaign to unionize crowd workers in the cinema industry.

BIG WARRIOR DAY RECEIPTS

LONDON, April 16.—The various theatres here have raised 100,000 pounds for the benefit of the Warriors' Day Fund. It is being planned to raise 150,000 pounds more.

ACTRESS SUES CARTOONIST

PARIS, April 18.—The artistic world of Paris is aroused by the question of the limits to which caricaturists may go in poking fun at public characters. The discussion has been aroused by the suit recently filed by Cecile Sorel, the Comedie Francaise star, against M. Bib, an artist, for 10,000 francs damages for a caricature of her exhibited by M. Bib at an exhibition of humorous artists. Her complaint also asks that the caricature be forthwith destroyed.

According to those who have seen the picture, Mlle. Sorel is fully justified in her complaint, for M. Bib has drawn into the caricature all the least desirable of feminine qualities and aggravated the offense by writing Mlle. Sorel's name across the canvas in large letters. A judgment in her favor, it is pointed out, would tend to decrease the rights of criticism, already sadly hampered by a recent decision concerning a dramatic criticism.

M. Bib expresses delight over the advertisement which the suit has given him. The picture was sold to ex-Ministre De Monzie, a neighbor of Mlle. Sorel at 7 Quai Voltaire.

GUITRY PLAY A SUCCESS

PARIS, April 14.—"The Grand Duke," Sacha Guitry's new play, which opened this week at the Theatre Edward VII, will, it seems, be one of the biggest successes seen in Paris in a long time. In "The Grand Duke" M. Guitry has abandoned the serious mood of "Mon Pere Vait Raison" and has given the Parisai Parisian public a perfectly constructed fantasy with witty truths and worldly wisdom which make up for the farcical impossibility of the plot, the type of play the Parisian likes best.

The action centres around the figure of a Russian ex-Grand Duke, played by Guitry's father, Lucien. The Duke, reduced by the Russian Revolution to a professorship in languages, serves as the deus ex machina who happily solves the tangled love knot of a young couple.

PLAY "MR. PIM" FOR BENEFIT

LONDON, April 18.—Among the many offerings given for the benefit of Warriors' Day, was "Mr. Pim Passes By," which was performed by the Oscar Asche, D. S., players at the City of Westminster School Hall, Palace Street, S. W. The company is an amateur one.

Alexander Douglas played the title role, and was supported by Joan Clowser, Violet Wharton, Cecil Quennell, and Graham Smart.

PRODUCE CHINESE PLAY

LONDON, April 16.—An ancient Chinese play, called "Lew Yuen Wae," was produced last Sunday at the Margaret Morris' Theatre, King's Road, by the Pax Robertson Salon. In the cast were Cyril Cobb, Victor Shaw, H. de Rohan, Bruce Moir, Cedric Osmond, Miss Pax Robertson, Arna Henie, Catherine Robertson, and Catherine Lewis.

HEARING ON ANIMAL ACT

LONDON, April 18.—All actors presenting performing animals who may be in this city within the next four weeks have been asked to send their addresses to Captain Woodward at the Hippodrome, Nottingham. It is intended to hold a meeting shortly in regard to the bill which is being discussed to prohibit performing animals on the London stage.

TO BAR IMMORAL PLAYS

PARIS, April 18.—M. Bonnevay, Minister of Justice, announced last week that he would present a bill in Parliament to prevent the presentation of immoral plays. This announcement was made following a heated debate in the Senate on the subject of the growth of the number of such pieces.

BIG AWARD FOR ACTORS

LONDON, April 16.—Through an Award of Court, the Actors' Federation of Australia has received important concessions in connection with the work of its members. Actors are to receive a minimum wage, full pay for rehearsals, no lay-offs, or full pay for such periods. This agreement affects all producers of Australia.

The minimum wage, it has been decided, will be five pounds and five shillings for actors, and four pounds and fifteen shillings for actresses. Whatever salary an artist is engaged to work for, goes into effect from the date of engagements and rehearsals are to be paid for. The salary is to continue until the contract is fulfilled, and the engagement closed. Which means, that artists are not to lose any of their salaries for the loss of time in traveling, or laying-off.

The new agreement also calls for no more than forty-eight hours of work a week from an artist, the work to be done in eight hours a day. The contract goes into detail to explain here, that if an artist works two or three hours on one day, it shall be considered a full day's work, and the producer or manager cannot have the actor or actress make up the balance of the hours on another day.

The contract also emphasizes the fact that an artist shall not pay any agent's fees or commissions. Either the producer must hire the actor direct, or if the performer is hired through any sort of agency, the producer must pay all commission or fee charged for such service.

Performers working more than eight hours a day are to be paid at the rate of time and a half. Work on Christmas, Good Friday or Sundays shall be paid for at the rate of double time.

Salaries must be paid at 10 P. M. on the Friday night of each week, except in cases of broken weeks, when salaries shall be paid at the same hour on the night of the last performance.

The contract does not demand "closed shop." In fact, it states that the employer has the right to employ performers who do or do not belong to the Actors' Federation of Australia.

HACKETT TO SPEAK ENGLISH

PARIS, April 11.—Firmin Gemier and James K. Hackett, the American actor, will give two performances of Shakespeare on June 6 and 8. Plans for the productions have been approved by the French Government and will take place at the Odeon Theatre, which is subsidized by the government.

Mr. Hackett will act in English while his French colleague will speak in French.

RENOVATING DRURY-LANE

LONDON, April 18.—"The Garden of Allah" has closed at the Drury-Lane Theatre, which will remain dark for the remainder of the season to undergo repairs and renovating. The four tiers will be removed and only three will remain. The pit also is being enlarged. The theatre is expected to re-open in a few months.

V. A. F. TO HIRE ORGANIZER

LONDON, April 18.—The annual general meeting of the Variety Artists' Federation was held Wednesday at the Horseshoe Hotel, Tottenham Court Road.

An important change in the rules was proposed, along with the appointment of a salaried organizer.

SPECIAL MATINEE FOR PLAY

LONDON, April 16.—"Mother Eve," which is the next production of the Playwright's Theatre, was given a trial performance last week at a special matinee at the Ambassadors Theatre. Mrs. E. F. Montagu is the author of the piece.

MILLER GOING TO AMERICA

LONDON, April 18.—Gilbert Miller has completed preparations for his trip to America. He will sail within the next few days.

BURLESQUE

CLOSING DATES OF COLUMBIA SHOWS

REGULAR SEASON ENDS MAY 7

There have been several changes in the closing of some of the shows on the Columbia Circuit since the last issue of THE CLIPPER. These changes have been brought about by the conditions of the country mostly and arrangements have been completed by the owners of shows with the Columbia Circuit for an earlier closing.

The "Big Wonder Show" will close this week at the Gayety, Detroit, instead of Buffalo the week of May 2.

The "Victory Belles" closed in Toledo last Saturday night. They were to close a few weeks later.

The "Social Maids" have taken up the Ed Lee Wrothe time this week in Pittsburgh and will close the week of May 2 in Cleveland.

The Ed Lee Wrothe Show closed in Washington last Saturday night. They will close the gap between Brooklyn and Baltimore (People's Philadelphia), the Sporting Widows jumping from Brooklyn to Baltimore, without losing a week and will close in Washington the week of May 2.

"Folly Town" will close at the Casino, Brooklyn, the week of April 23 instead of closing in Washington the week of May 16.

"Harry Hasting's Big Show" will close this week at the Casino, Boston. It was to close in Brooklyn.

The "Bowery Burlesquers" will close at the Gayety, Washington, the week of April 25 instead of Cleveland the week of May 16.

Al Reeves' "Joy Bells" will close in Kansas City, week April 25, instead of Buffalo the week of May 30. Reeves decided on this when he received word that some of the company were complaining because they were compelled to lay-off the week after Kansas City, which is the regular lay-off week for all shows between Kansas City and St. Louis.

LA TOUR WITH CARNIVAL CO.

George La Tour, who had the "Oh By Jingo" Company out early in the season, left New York Sunday to take over the management of the Harry J. Morrison Motorized Carnival in Pittsburgh. The show will open in that city for a ten-day run on April 23. It consists of ten shows, thirty-two concessions and three rides.

The Flying Morris have been engaged for the free act.

BUSSEY RUMOR UNTRUE

TOLEDO, O., April 16.—The rumor that Fred A. Bussey, publisher, of this city, had been killed in the railroad accident of the Royal Palm Limited which was wrecked near Somerset, Ky., is untrue. Bussey arrived in this city from Havana, where he spent the Winter, last week in good health.

KANE BREAKS ARM

During his dancing specialty last Thursday Johnny Kane broke his arm while doing a handspring and cartwheel. He was treated at the Post Graduate Hospital and returned in time for the next performance. He is working but not doing any cartwheels.

FRANCES CORNELL SIGNS

Frances Cornell, prima donna of Kahn's Union Square Stock Company, has signed a contract to go with one of Irons and Clamage shows next season.

FRIARS GIVE PEARSON A PARTY

Over one hundred and fifty members of the Friars attended the theatre party given by the club to Arthur Pearson, and witnessed the performance of "The Step Lively Girls" at the Columbia Theatre, New York, Monday evening, August 18. Sam Sidman led the orchestra during the overture, and with the aid of several "dummy" musicians caused much amusement before he resigned as leader. Eddie Miller led in the singing of the Friars song. Harold Vosburgh appeared at inopportune moments as a "legit" craving a hearing, but always got the hook.

Other members of the Friars participated at different times. Henry P. Dixon could not be repressed and indulged in wordy conflict with Don Barclay and others.

The action of the show was not interfered with to any great extent, and the entire audience enjoyed the proceedings.

The members of the committee, most of whom were present, were Kelcey Allen, Henry Clive, William Halligan, Leo Marsh, Tommy Gray, Jean Bedini, James J. Corbett, Leo Fitzgerald, I. H. Herk, Robert Cannefax, Saranoff, Jack Gleason, Henry P. Dixon, Rip Ripley, "Bugs" Baer, E. Thomas Beatty, Ben Piermont, Max Weily, Sid Mercer, Fred Block, Max Winslow, Joe Young, Sasha Piatov, George Whiting, Sam M. Lewis, J. M. Piermont, Lew Golder, Nat Lewis Eddie Miller, S. Jay Kaufman, Louis Mann, Damon Runyon, Eddie Dowling, Hal Beach, Bide Dudley, Max Hart, Harold Vosburgh, Owen Moore, Walter Hoban, Samuel Sidman, A. J. Levy, Anthony P. Kelly, Edward Brouns, Morris Green, George Perry, Lee Frank, Harrison Fisher, Harold Atteridge, Edward O'Brien, Jess Dandy, Louis Hirsch, Max Marcin, Billy Van, Steve Reardon, Walter C. Kelly, Robert O'Donnell and Dr. Leo Michel, chairman.

AM. HOUSES TO PLAY STOCK

3 HOUSES ANNOUNCE OPENINGS

There will be plenty of Summer burlesque stock this year at houses on the American Burlesque Circuit. Last season when the American Circuit houses ended their season, they remained closed until August, when the regular shows of the circuit opened.

Commencing next Monday stock will open at the Bijou and Trocadero, Philadelphia.

The Academy, Pittsburgh, will also open Monday with stock. Geo. Jaffe will use most of his company he had on the circuit this season at his house.

The Olympic, in New York, will play three weeks of stock and then go into Italian vaudeville.

The Howard, Boston, will play four or five weeks of stock under the direction of Edgar Lathrop.

The Avenue, Detroit, will remain in stock during the summer and then will go back on the American Circuit next season. The Cadillac will not be on the circuit next season, as the lease runs out this season.

Kahn will again keep his Union Square open all summer.

BABY BOY AT THE BECKS

A baby boy seven and a half pounds arrived at the home of Mr. and Mrs. Morton Beck on April 5.

FRANCES CORNELL

Frances Cornell has just returned from a fifteen months' successful tour of England, and is now playing a most pleasant engagement with B. F. Kahn's Stock Company at the Union Square Theatre, New York City. Miss Cornell signed with Irons & Clamage for next season.

"STEP LIVELY GIRLS" ARTHUR PIERSON SHOW A GREAT PRODUCTION

Arthur Pearson's "Step Lively Girls," featuring Don Barclay, at the Columbia this week, is a riot of fun, has everything, a great deal of everything, beauty, talent, burlesque, speed, novelty, a bit of genius and good taste to make it a great attraction for this house. It will stand up squarely with the best shows that have been seen here this season. It possesses charm in its settings and gaiety in its costumes as well as display. Its a genuine asset of good taste and it is a great comedy.

This is Barclay's first appearance in burlesque at the Columbia since he was there six years ago with J. Herbert Mack's "Maids of America" and on his entrance Monday afternoon he was given a fine reception. Barclay is still using his much copied crooked hair comb, practically the same makeup without the putty nose as he did then.

His misfit clothes, eccentric style, clever way of delivering lines and manner of working crowns him a natural funny comedian. In every scene and bit he appeared, he never failed to get a laugh. He can also take falls, twists himself in all sorts of funny shapes, as well as dance. There is only one Don Barclay.

Jack Mundy is doing comedy this season and is very successful. He is portraying a "boob" and does it all his own way, creating plenty of amusement. He uses little make-up and dresses well, only appearing in comedy clothes on several occasions. He worked well with Barclay.

A real clever blackface comedian, with a natural southern darky dialect, is Gene Morgan. His lazy, slow style easily caught on. He is funny, a capable performer and a great hoofer.

Raymond Paine, a natty looking chap, just fits in right as the straight man. He knows the art of "feeding" and does it just right. He has a fine speaking voice, reading his lines distinctly. He wears clothes well and has a number of changes.

Bubbling over with personality and charming to look at, Evelyn Cunningham sang her songs sweetly and proved an excellent foil on several occasions with the comedians. Not alone does she sing well but she delivers her lines carefully and clearly.

She has an easy manner of working that is quite natural. Miss Cunningham has a gorgeous wardrobe adapted from the latest designs that displays a perfect figure. She is a great performer.

Patti Moore, an acrobatic dancing soubrette of exceptional merit, pretty form and pleasing personality, "peps" things up with a fine programme of songs. Miss Moore is an exceptionally clever dancer, not confining her dancing to one line. She wears pretty dresses and won favor with her work.

Margie Wilson, another very attractive young lady, was seen many times in numbers and scenes to a fine advantage. Miss Wilson is a pleasing person to look at and her wardrobe was selected with good care. She, too, has a figure worth while.

Pearson has a great cast of principals evenly balanced. James Wilson, Al Aubrey and Scott Wilson have small parts, doing well, but in their specialty scored early in the second part.

The "maybe your right" bit was amusing as Barclay, Mundy, Morgan and Paine worked it up. The "imaginary telephone" bit was another laugh with Barclay, Mundy and Paine doing it.

The "drinking" bit was well worked up to a fine comedy scene by Barclay, Mundy, Morgan and the Misses Cunningham and Moore.

Working in one in the "baby" scene a fine lot of comedy resulted in the way Barclay, the baby in the go-cart, Morgan as the colored nurse, Mundy as a cop, a la Keystone, and Miss Wilson put the scene over.

Miss Cunningham followed in the same set in a singing specialty that was a decided hit. She sang "Ohio" and was compelled to sing an encore, giving "Now I Lay Me Down to Sleep," taking several bows before the house was satisfied.

In the "Toyland" scene Miss Moore on a hobby horse surrounded by the chorus, sang "Toyland" cleverly.

Barclay, in a misfit dress suit, and Mundy in a comedy female make-up, offered an act next, opening with a comedy song and then going into a burlesque dance that more than pleased.

A lot of comedy was offered by the principals in the Chinese scene, that went big.

In the "crap game" bit there was just one laugh after the other as Barclay, Morgan and Mundy did it.

Barclay had his "card game" bit in the show and it was just as big a comedy hit as when he had it in the "Maids of America." Mundy and Paine assisted in this scene, all doing it well.

Wilson Aubrey Trio do their bar act at the opening of the second act and it went

(Continued on page 31)

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BOASTING OF PROFITS

The mass of legislation passed and pending in the legislatures of practically every State in the Union, affecting the theatrical and motion picture industries, may be blamed on the producers and members of the profession themselves. Bills are presented almost daily proposing taxes and other means of exacting tribute from the theatres. In some States it is proposed to tax theatres as high as ten per cent of their gross receipts. Innumerable other measures that tend to bind and chafe theatrical business are before the various legislative bodies. While it is true that through intensive campaigns most of these bills may be killed, it is self-evident that some of them will become laws.

One of the reasons for the presenting of these bills is the vain, and for the most part untruthful, boasts made of the huge profits and immense salaries made by producers and stars. We read every day of press-agent blurbs about the number of millions made by this picture, or the million dollar yearly income of this star. These things draw the attention of the large army of reformers and legislators and are made the basis for restrictive taxation bills.

One never hears of the vast amounts of money made by manufacturing concerns or industrial corporations. There is no doubt that many of them make many times the profit made by stage productions or motion pictures, but they keep it quiet, and they are seldom bothered by the legislators.

The same holds true of the officials of these corporations. They have incomes that in most cases overtop the best of the movie stars, but they do not boast of the fact that they earn so-and-so many times as much as the President of the United States.

It would be well if the advertising policy in this respect were changed. While it is good advertising, it is advertising with a recoil, and the recoil counteracts the advertising value.

DID NOT WRITE "ANY HOME"

Editor, NEW YORK CLIPPER.

Dear Sir: In last week's edition of the CLIPPER your correspondent covering the Alhambra show mentioned in his write-up of "Any Home" that I was at one time mentioned as the author. This is wrong. I was the producer of that act and leased it to Lewis and Gordon for one company as a vehicle for Jean Adair. John McNally is the sole author.

Respectfully,
HUGH HERBERT.

PRAISE FOR E. F. ALBEE

PITTSBURGH, April 15.

EDITOR NEW YORK CLIPPER,

DEAR SIR:—My only regret is that Mr. Geo. Fuller Golden is not living today to see what E. F. Albee is doing for the vaudeville artist. If George were living there would not be a man or woman more happy than he over conditions as they are today in vaudeville, thanks to Mr. E. F. Albee.

Yours,
EDDIE LEONARD,
The Minstrel.

Answers to Queries

Boy.—Augustin Nenville, who played "The Boy Tramp," died February 20, 1903.

Banjo.—Franco Piper was the banjoist who juggled four and six instruments. He came from England in 1902.

H. L.—William Morris moved his offices to 43 West 28th street, New York, in 1903, from 14th street.

S. R. M.—Marshall P. Wilder was frequently in vaudeville. He did play the Keith houses.

E. R. B.—M. Witmark & Sons moved their offices to their new building May 1, 1903.

M. R. S.—Cecelia Loftus has played with E. H. Sothern's company in "If I Were King."

B. B. O.—The Dewey Theatre was located on East Fourteenth street, New York.

Show.—Walter L. Main started his circus in 1885, with three wagons. His headquarters were in Geneva, Ohio.

W. & W.—Bert A. Williams and George W. Walker played the New York Theatre with their own company in "In Dahomey." George H. Harris was their manager.

London.—Alf. C. Whelan was married to Alice Vane Templeton, the mother of Fay Templeton. He died February 4, 1903, at San Antonio, Texas.

Drama.—Theodore Kremer was the author of a number of melodramas, with which Sullivan, Harris and Woods has great success.

Fourteen.—Frank Bush opened at Tony Pastor's Theatre, New York, in 1877, and is credited with being the first to depict Hebrew characters on the variety stage.

Cork.—Ernest Hogan appeared in "The Smart Set" at the Fourteenth Street Theatre, New York. Mme. Cordelia was in the cast.

Ring.—John L. Sullivan fought Paddy Ryan and Jake Kilrain in Mississippi, also Charley Mitchell in France, with bare knuckles, under the old rules.

Marine.—Jack Dempsey and George La Blanche fought thirteen rounds, March 4, 1886, at Long Island; and at San Francisco, 32 rounds, August 27, 1889.

R. M. B.—"Was It a Dream" was the title of the one-act play written by Roland B. Molineaux, which was presented at Proctor's Twenty-third Street Theatre.

Square.—Elsie De Wolfe played the title role in "Cynthia" at the Madison Square Theatre, New York. Max Freeman and R. C. Herz were in the cast.

M. R. L.—Eugene Sandow appeared in the vaudeville houses that season. He played the Union Square Theatre, New York, March 1.

Four.—Alex Winkler started "The Four Madcaps" in Europe in 1894, and brought them to New York for Oscar Hammerstein's New York Theatre nine years later.

A. R. A.—Liebler & Co., that season, controlled the tours of Eleanor Duss, Ezra Kendall, Eleanor Robson, James O'Neill, Viola Allen, Kyrle Bellew, Mme. Rejane, Vesta Tilley and Ermeti Novelli.

C. E. M.—M. C. Anderson leased the Fountain Square Theatre, Cincinnati, in 1893, and later built the Columbia Theatre on the site. He also controlled the Grand Opera House, Indianapolis.

Tol.—Blanche Walsh created the role of Maslova in "The Resurrection" in America, at the Victoria Theatre, New York. Joseph Haworth was in the cast, as Prince Dimitri.

Toto.—Leo Ditrichstein wrote a play entitled "The Last Appeal," which was produced by Henry B. Harris. Katherine Grey and Robert Drouet were in the cast at Wallack's Theatre, New York.

Joe.—Weber and Fields produced "The Big Little Princess" at their Music Hall. Fay Templeton burlesqued Millie James. John T. Kelly, Charles Bigelow, Louise Allen, William Collier, Frankie Bailey and Will Archer were in the cast.

New.—"The Belle of New York" was produced at the Casino, New York, September 28, 1897. The book was written by Hugh Morton and the music by Gus Kerker. The cast included Dan Daly, Harry Davenport, David Warfield, George K. Fortescue, William Cameron, George A. Schiller, John Slavin, William Sloan, Harry Dodd, Winfred Goff, Lionel Lawrence, Austin Walsh, Edna May, Phyllis Rankin, Ada Dare, Marie George and Paula Edwards.

TWENTY-FIVE YEARS AGO

"El Capitan" was produced at the Tremont Theatre, Boston, by the De Wolf Hopper Opera Company.

Maxine Elliott was with the Frawley Stock Company at San Francisco.

Andy Hughes was the manager of the Howard Atheneum Star Specialty Company.

The United States Treasury Department issued regulations allowing free importations of theatrical properties, apparel and scenery, under bond. The bond was to be collected unless proof of exportation was furnished at expiration.

Crawford and Manning were with the Rose Hill company.

"The Law of the Land" was produced at the American Theatre, New York, with W. H. Thompson, Amy Busby, Frank Losee and Jeffries Lewis in the cast.

"The Village Postmaster" was produced at the Fourteenth Street Theatre, New York, with Amelia Bingham and Queenie Vassar in the cast.

"Those Wedding Bells Shall Not Ring Out," by Monroe H. Rosenfeld, was published by Charles W. Held.

Miaco, Morris and Woodhull, in referring to changes at the Trocadero, Philadelphia, announced that "The nailless, mirrorless, tableless, chairless, carpetless, hot, freezing foul smelling disease-breeding pestholes found throughout the country in the guise of 'dressing rooms,' will be here revelations of sanitary and hygienic comfort."

Rialto Rattles

GAMBLERS' NOTE
Adam and Eve had a Paradise!

ALL TOGETHER
Summer has came!

NEARLY TIME
For some one to present Babe Ruth with a crocheted bat—a black one.

MARRIAGE NOWADAYS
In an endeavor on the part of a young fellow to find some girl to keep him in the style to which he has been unaccustomed.

SOME PERSONS
Have a hard time making up their minds as to whether Shakespeare's plays were written by Mr. Preface or Mr. Finis.

THE HABIT
Of writing puns in the humoristic field makes it hard to get over the stile (style).

TOO BAD
The ball players don't do "Three a Day" on the diamond so that the agents could catch the "supper show!"

WHAT WOULD
All the comedy acts playing New York ever do if they moved Canarsie or Philadelphia?

NOW THAT
We have had that "mammy" number referred to as a "goat" song, why not the "Belladonna Ballad" Bright Eyes?

IN KISSING
There is a considerable difference between the wifely dignified acquiesence and the wisely enthusiastic cooperation.

WHY NOT
Give baseball catchers jobs as stage hands during the winter time—they surely know how to "mask."

EVE COULDN'T TELL
Whether Adam was going or coming when he wrote, "Madam I'm Adam," and told her to read it either way, backwards or forwards.

HOW DOES SHE KNOW?
Zaina Curzon, who has been starring in "Twin Beds," said there were just seven people in the company and that it was a "natural" hit.

ON BLUE MONDAYS
Why wouldn't it be a good idea to call a meeting of all the comedians laying off and let them try to make each other laugh!

WE KNEW IT
Now that the warm weather is approaching, one dancing act has set the style by wearing long dresses that are not cut low at the neck.

WE WONDER WHY
Frank Tinney, Lew Holtz and Eddie Cantor were standing on a corner in the Times Square district recently when Mel Klee came along and said, "You fellows better beat it, here comes Al Jolson."

DID THE CHANGE "DO ME GOOD"

One agent cut out the opening song,
Another took out the dance,
A third made a holler before very long,
The way that I pressed my pants,
A fourth change was made by a manager's wife
Way out in Kankakee;
Now as I emerge at the end of the strife,
All that's left of the act is —Just Me!

MELODY LANE

WRITERS AND PUBLISHERS ON VERGE OF BREAK OVER CONTRACT

Waterson Company Cuts Off Drawing Account of All Staff Writers Refusing to Sign at Old Royalty Rate—Publishers and Writers Meet in Attempt to Settle Difficulties

The first sign that a big break between the members of the recently organized Composers and Lyric Writers' Protective League on one side and the publishers of popular music on the other, is at hand, appeared last week when the Waterson, Berlin & Snyder firm served upon its song-writing staff the following notice:

"Owing to your refusal to write for the maximum royalty we are able to pay, your drawing account is hereby discontinued."

This put the next move up to the writers, who took up the matter with the officers of the composers' organization. A meeting of the board of governors of the Music Publishers' Protective Association and a committee representing the writers' organization having been called for Wednesday (today) the matter was held over until then, when an attempt is to be made to bring the writers and music men together.

Failing in this, a battle between the publishers and writers is sure to follow, for there is much feeling on both sides.

Practically all of the Waterson writers as well as those associated with the other large houses that publish popular music, are members of the newly formed Protective League which recently submitted a proposed new standard form of contract to the music men. The contract calls for a minimum royalty of three cents per copy for popular compositions, a cent above the rate which generally prevails in the publishing industry. This is but one of the clauses that the publishers object to. Another one is in connection with the mechanical reproduction rate as well as several more.

Nathan Burkan, attorney for the composers' organization, met the music men last week and went into the writers' claims at length, with the result that the meeting of today (Wednesday) was called when the entire matter is to be carefully gone into.

A number of the music men are frank in stating that anything in the way of a standard contract is objectionable, while others are anxious to avoid any break with the writers.

A number of the publishers expressed themselves forcibly in the mtter, stating that, in view of the present condition of the music business, anything that would tend to increase the cost of producing and selling music was entirely out of the question, and that the writers had chosen an inopportune time to make their demands.

MRS. CARUSO AS SONG WRITER

For his next season's concert repertoire Enrico Caruso is considering two poems written by his wife and which have been set to music by A. Buzzzi-Peccia. Both have been published as songs by Schimer. "Gloria's Lullaby" concerns little Gloria Caruso, while the other is entitled "Spring."

CHAS. ALBERTS TO PUBLISH

SAN FRANCISCO, April 18.—Charles Alberts the music arranger has moved his office to the Pantages Building, and under the title of "The Harmony Shop" has gone into the publishing business. His first number will be "Do You Remember." Lyrics and music of the song are by Myford Irvine.

HARRIS RELEASES NEW ONE

Written in conjunction with Joe Howard, Chas. K. Harris has released a new number, which introduced in the Howard act, has scored a hit of big proportions.

It is called "On a Little Side Street" and in these days of jazz and blue numbers is a decided novelty.

BERLIN MGR. IN VAUDEVILLE

CHICAGO, Ill., April 18.—Harry Pearl, Chicago manager for Irving Berlin, Inc., has accepted a vaudeville contract to appear in all the Chicago theatres controlled by the Jones, Linick and Schaefer Circuit. He will feature the new Berlin songs.

STERN LOOKING FOR OFFICES

Jos. W. Stern, who retired from the music publishing house of Jos. W. Stern & Co. several months ago, is looking about for offices and plans to start his publishing business in the near future.

MILLS SONGS SCORE

The new Jack Mills songs "Mazie," "Strut Miss Lizzie" and "I Lost My Heart to You" are being sung by scores of the best singers and are among the leading sellers of the season.

MANY "SHEBA" SONGS SUBMITTED

Following the showing of the "Queen of Sheba" film at the Lyric theatre last week, a flock of songs with a title in which the name of "Sheba" appeared were rushed to the registry bureau of the music publishers' protective association.

The first to arrive, a number by Kendis & Brockman, will receive the bureau's protection.

CANADIAN RECORDS COMING IN

H. S. Berlinger, vice-president of the Berlinger Gramophone Co. of Montreal, has resigned and is going into the record making business. According to report Mr. Berlinger plans to go in strongly for American business and is to start sending records into the United States at an early date.

BEN EDWARDS WITH GUS

Ben Edwards, who has been associated with some of the leading music publishing companies is now acting as general business representative for his brother, Gus Edwards, the vaudeville producer, and is in charge of the latter's offices in the Astor Theatre Building.

BREAU RETURNS TO CITY

Louis Breau, who with Ray Henderson, wrote "Humming," returned to New York last week, after a six weeks' tour of the Middle West, where he has been plugging the number. Harms, Inc., is publishing it.

KORNHEISER IN FRISCO

SAN FRANCISCO, April 18.—Phil. Kornheiser, professional manager of the Leo Feist music house, is here and is making his headquarters at the Feist office in the Pantages Theatre Building.

JACK MILLS ON THE COAST

Jack Mills, president of Jack Mills, Inc., is now in San Francisco. He will be back in New York early in May, when he will have completed an encircling tour over the continent.

BERT GRANT'S WIFE IS DEAD

Mrs. Bert Grant, wife of the song-writer, died on Friday night at her home in the Capitol Apartments as a result of an overdose of a sleeping powder taken by mistake. Mrs. Grant, who for some time had been a sufferer from a nervous trouble, was unable to sleep and took a large dose of the powder in an endeavor to quiet her nerves.

The Grants were married last August and were known along Broadway as an exceptionally happy couple. Prior to her marriage with Mr. Grant she was the widow of Junie McCree.

PARK IN MEMORY OF FOSTER

The home of Stephen Foster, the author of "My Old Kentucky Home," in Bardstown, Ky., is to become a permanent memorial to the writer of the famous song. As an institution and park it will be owned by the people of the State. Governor Edward Morrow of Kentucky was in New York recently and conferred with several Kentuckians now living here regarding the plans for raising funds for the purchase of the homestead.

McCOY WITH FRIEDMAN

Jack McCoy, who opened a music publishing house recently in West 46th, has moved and is now with George Friedman at No. 165 West 47th St.

McCoy started with a single song called "Somebody's Sister" and Friedman has secured the selling rights to the number. McCoy will continue to exploit the number among the singers and Friedman will attend to the trade end.

DREICER ON BIRTH CONTROL

Theodore Dreicer, a brother of the late Paul Dresser, song writer and music publisher, is now writing on birth control and has an article on the subject in the last issue of the Birth Control Review. Dreicer attracted considerable attention in music circles some months ago by claiming to have written a portion of his late brother's famous song, "On the Banks of the Wabash."

BERLIN RELEASES TWO

Irving Berlin, Inc., has released two new songs which are to be widely exploited during the coming season. They are "All By Myself," by Irving Berlin, and "Who'll Dry Your Tears?" by Sam Lewis, Joe Young and Harry Akst.

CUTTING DOWN PROF. DEPTS.

A big cut in the number of employees in the professional departments of the big music houses is on. The slump in business in addition to the approach of the Summer is responsible for the cut.

BRATTON HAS NEW SONGS

John W. Bratton, who has to his credit a large number of song hits, is writing again, and has completed several new songs, which will be released shortly by one of the big publishing houses.

ADKINS IS PROF. MGR.

SAN FRANCISCO, April 18.—Ben Adkins is now manager of the Jerome H. Remick San Francisco office and Jack Hurley has been appointed assistant manager.

VON TILZER MOVING

Harry Von Tilzer is moving his music publishing plant from his old quarters in West Forty-sixth street to new offices at Broadway and Fifty-first street.

NEW SONGS READY

Jerome and Schwartz, the reunited song writing team, have completed a catalogue of ten new numbers which they are showing to the publishers.

MUSIC MEN DIVIDE MONEY

The money collected in the form of performing rights' fees from cabaret, motion picture theatres, dance halls and other resorts where copyrighted music is performed for profit, by the Society of Composers, Authors and Publishers for the first three months of the year was divided among the members of the organization last week and checks are now being forwarded.

The amount distributed was a trifle over $25,000 and this was divided into two equal parts between writers and publishers. The money was apportioned among the members according to their various classifications. The publishers were divided into six classes, A, B, C, D, E, F, according to the size and prominence of their respective catalogues. The class A members received $740 each, class B, $370, and so on down.

Thirteen music publishers are in the A class, 2 in the B, and the remainder of the 28 members in the various classifications mentioned above. The one hundred and sixty-three writer members of the organization shared in the $12,000 apportioned to them in a like manner. Class A writers received $90 each, class B, $45, and so on.

The society keeps in its treasury the sum of $200,000 collected prior to 1921 but all monies received in the future are to be divided quarterly. It is predicted by members in close touch with the organization that within the next year or two the organization will split over $500,000 among its composer and publisher members.

HARDING FOR GOOD MUSIC

In a letter sent Saturday by President Harding to New York's Music Week Committee, he congratulates the committee on its campaign to make music a stronger influence in the city's life and voices the need of the work world for good music. The letter follows:

"The White House, Washington.

"My Dear Mr. Tremaine:

"I want to express to you my hope for the complete success of New York's second Music Week, April 17 to 24.

"The unselfish effort of so many foremost citizens in its behalf certainly would insure that, and I wish you to know of my interest in the cultivation of a national taste for an interest in the best music.

"I have said before that the world needs good music, and perhaps never needed it more than now. I am sure that your efforts will accomplish much for advancement of this interest.

"Warren G. Harding."

INCREASES OFFICE SPACE

The office space of the Music Publishers' Protective Association in the large office building in West 45th street has been increased by the addition of another room. The association and the Authors and Composers' Society occupy an entire floor.

RUSH TO JOIN SOCIETY

During the past week there has been a rush of music publishers to join the Society of Composers, Authors and Publishers. The money division made last week is doubtless responsible for the sudden popularity of the organization.

HUNTER HAS NEW ONE

The Eugene Hunter Company, of Chicago, has released a new fox trot called "There's Someone Else Between Us" that is attracting much attention among singers and orchestra men.

FEIST HAS 3 SUCCESSES

In "Peggy O'Neil," "Nestle in Your Daddy's Arms" and "Underneath Hawaiian Skies," Leo Feist has three successful songs.

Joseph Shea, the booking agent, is laid up with bronchitis.

Dolores contemplates leaving "Sally" and sailing for Europe in June.

Alice Gentle left the MacArthur Stock Co. at Oakland, Cal., this week.

Jean Turner is now co-operating with **Ed. Wilson** in the casting of acts.

Prince and **Princess Mysteria** are negotiating for a tour through London.

Ann Sands is taking Elizabeth Hines' place with Pat Rooney's "Love Birds."

Jovita Dardon has been placed for Charnoff's Gypsies by Harry Walker.

C. B. Maddock and B. A. Rolfe are producing a musical act with eight people.

The **Misses Simpson** and **Hunter** have a new act written for them by **Al Gilbert.**

Charles Schrappe, who has been appearing in vaudeville, has enlisted in the navy.

"Chick" Barrymore, Sophie Tucker's protege, will open at the Carlton Terrace soon.

Edna Dreon will open a tour of the Keith Southern time within the next three weeks.

Mario and Laura, a Parisian team, have been booked for the Palais Royal, Atlantic City.

Jerome and **France** are now playing on the Poli time with a singing, piano and 'cello act.

Kitty Gordon, now playing the F. F. Proctor's Theatres, will sail for Paris in three weeks.

Grace Edler has been recently placed by Harry Walker to play at the Kenmore Hotel in Albany.

Foster and **Peggy** has a new novelty act which Foster calls "a musical, mind-reading dog act."

Jean Barrios opened on the Keith New England time this week; he has eight weeks to follow.

Gladys Hope, who is now in Los Angeles, is engaged to marry Lloyd Hughes, her leading man.

Nellie Cruise, a singer, has been booked by the Walker Theatrical Exchange for the Cloverleaf Inn.

Jack Stern and Clarence J. Marks are writing Frank Fay's show in collaboration with B. C. **Hilliam.**

Harry Ferguson joined "The Apollo Four" at Harmanus Bleeker Hall, Albany, this week as pianist.

Bert Cole, of the Hagenbeck-Wallace shows, is now at the Broadway Theatre with "Tango Shoes."

Paul Biese, the composer, goes to the Columbia Graphophone Company on May 1 as musical director.

Awanna Treveau will appear in vaudeville in a new act now being written for her by **M. Jardineaux.**

Dixie Brown is singing at the Cafe de Paris, Atlantic City, and has been engaged for an indefinite period.

William Farnum, who has been starring in pictures, will return next season to the legitimate stage.

Gwyne Nelson has been placed by Harry Walker for Bernard Lo Miller's "The Girl in the Moon."

A. L. Jones, of the Bohemians, Inc., left Friday for a week's stay with the "Jim Jam Jems" company.

ABOUT YOU! AND YOU!! AND YOU!!!

Miss Peggy Ross, an Australian soprano, has completed a tour of the South and is now resting in New York.

Arthur Page, of Page and Gray, is recovering from his recent illness and will soon return to vaudeville.

Fred Thompson has given two weeks' notice to **Sophie Kassmir,** with whom he is appearing in vaudeville.

June Walker will succeed Phoebe Foster on Thursday night as leading woman for Leo Ditrichstein in "Toto."

Sessue Hayakawa, the picture star who was operated on recently for appendicitis, is reported as doing nicely.

Jack Cook closed with "Rhymes and Rhythms" at Rochester last week, and joins **Fred Mayo** this week.

Williams and Pierce are playing San Francisco on the Orpheum time; they will return east early in the Fall.

Dave Green, the vaudeville agent, formerly of the Putnam building, is now located in the Gaiety building.

Henry and Ufyere have a new act entitled "The Aero Planers," which **Al Gilbert** has just written for them.

Bessie Ardale and Dorothy Green have formed a sister team and will be seen in the near future around New York.

Elsie Williams, who has been playing through the west for nine months, will arrive in New York in a few weeks.

Ray H. Leason, of the Ray H. Leason Enterprises, is going to Boston to look over the houses he recently acquired.

Hull and West, who have just finished nine weeks on the Keith New England time, will open shortly in New York.

Dinny Moore's "Rag-Pickers," formerly with "Follies of the Day," will open April 30 at the Chateau Lorraine, City Island.

Paddy Rogers, electrician at the Colonial Theatre, N. Y., was married to Catherine Hurley, a non-professional, recently.

Blossom and **Ingred** are now in New York, rehearsing before going to the Walton Roof, Philadelphia, for the Summer.

Creamer and Layton, the colored song composers, have written "Ebony Night," a revue which will have an all colored cast.

Mrs. Jack Weiner, wife of the manager for William B. Friedlander, is visiting her father, Mr. Perlstein, manager of Keith's Toledo.

Nana Bryant, formerly leading woman with the Jefferson Stock Co. at Portland, Me., has joined a stock company at Oakland, Cal.

Marion J. Coogan, aunt of Jackie Coogan, prominent in pictures, was married recently to John H. Portly, Jr., of New York.

Bert Savoy, who was forced to retire from the "Greenwich Village Follies," due to eye trouble, is better and has returned to the show.

John Love, Ted Lorraine and **Rex Carter** have been added to the cast of the operetta "The Last Waltz," which is soon to be produced.

John Wenger has been engaged by the Selwyns to create all the scenic and lighting effects in their coming production, "The Poppy God."

Dr. Harmon is playing Cumberland, Md., this week and will then make a tour through New York State, coming into Keeney's week of May 9.

Captain Basil Broadhurst, son of George Broadhurst, the playwright, and Miss Jacquelina Harrah were married Saturday at Greenwich, Conn.

Louise Vernon, who formerly was with Elsie Stafford, will join Jimmy Hodges Musical Stock Co. at Norfolk, Va., for the summer, opening April 25.

Nan Halperin, who has been appearing in vaudeville for some time, will appear in a legitimate play next season from the pen of George Scarborough.

Donald Murphy, Austin Jones, Rae Fiske and **Wolf Harrington,** comprising "The Apollo Four," are playing Harmanus Bleeker Hall, Albany, this week.

Jo Kernan, who is appearing with Harry Carroll in vaudeville, will be seen in a production next month, having been signed by **Wilmer and Romberg.**

Anna A. Hanson, a Danish dancer, has been engaged by the Bohemians, Inc., producers of the Greenwich Village Follies, for their next musical production.

The Four Roeders, Moll Bros., Silvas Bros., Flying Cromwells and **Olga's Leopards** are additions to the Ringling Bros. and Barnum and Bailey Circus.

Jean White, sister of George White, who played opposite Frank Tinney in "Sometime" last season, is breaking in a new single on the Fox time this week.

Helen Hoerle will handle the press work for **Edgar MacGregor's** new song comedy, "A Dangerous Maid," which will open in New York within a fortnight.

Tom McGuire, who was formerly of Anthony and McGuire and Barnes and McGuire, in vaudeville, and who has been on the coast in pictures, has returned to New York.

Florence Shubert, a concert artist of Chicago, has been engaged by the Shuberts as understudy for the leading role in the coming revival of "The Belle of New York."

The Billy Walsh Trio are playing Bangor, Me., the first half and Ashland, Me., the last half of this week; they have seven weeks to follow on the Keith New England time.

Fred Sweeney, formerly of Duffy and Sweeney, in vaudeville, opened in the "Passing Show of 1921" at the Winter Garden this week, taking the place of Harry Watson, Jr.

Lucille Lennon, Vina Hoey, Anthony De Motte, Clifton F. Mudge and **Lawrence Hamer** were placed by **Virginia Carr** of the **Lillian Bradley** office for the Greenwich Village Theatre.

Anne Sands, who was the prima donna with the "Poor Little Girl," has been added to the cast of "Love Birds" at the Times Square Theatre by Wilmer and Romberg, the producers.

Sammy Mann, with "Topics and Tunes," is playing the Ridgewood and Audubon this week, and leaves next week for a routine through Pennsylvania on the Wilmer and Vincent time.

Henry Goulet, brother of Harry Walker, the agent, is in Mrs. Alston's private sanitarium, where he was operated on for appendicitis. Goulet is the manager of the Continental Hotel in this city.

Irene Williams, who sang at the Capitol theatre, and has more recently been singing the leading role in "Erminie," is engaged to marry Arthur E. L. Jackson, an attorney, of Philadelphia.

Frank Lalor, who played in "The Pink Lady" and other musical successes, has been engaged as low comedian for the Adelaide and Hughes production, "The Cameo Girl," now in rehearsal.

Daly, Mack and Daly, after playing eight weeks in New York, opened this week on the Keith New England time; after five weeks, they return to New York and play return engagements.

Betty De Sales, who recently closed with the Western company of "All Aboard for Cuba," after a seven months' run, left for Norfolk last week to play the ingenue role in the Jimmy Hodges stock company.

Saul Abrahams, general manager of the Bohemians, Inc., is on a month's trip in search of new attractions. He will visit at Chicago, Kansas City, Detroit, Cleveland, Cincinnati, Pittsburgh and Baltimore.

George Flateau, the French actor who has appeared here with Mrs. Fiske, will make his American debut as a chanson singer at the Apollo Theatre Sunday evening, May 8, in a repertoire of songs of the boulevards.

Alma and **Maude Woodbar,** both of whom have sung in opera, closed an engagement at the Walton Roof in Philadelphia recently, and will open shortly in a new double act in vaudeville; it wil be their initial appearance in this field.

John W. Ransome and company, in "Courage," were forced to cancel the last half at the Fifty-eighth Street, owing to a member of the cast being suddenly stricken ill. The act, which was featured on the bill, was replaced by the Ming Toy act

Dunninger, Pat Rooney, the Howard Brothers, Madeline Martin, Cortez and Peggy, Grace and Berkes, Charles Hackett, Carolina Lazzari, Raoul Vidas, Grace Wagner and the Police Band of New York appeared at the Hippodrome last Sunday night.

Miss Mary Lewis, of the Greenwich Village Follies, was chosen last week by the Vanity Fair Silk Mills as the Vanity Fair Girl for 1921. She won a prize of $500, which goes to the girl chosen by that company as the prettiest show girl of the season.

Frank Lawlor, comedian; **Marie Wells,** prima donna; **Gladys Miller,** soubrette, recently with "Irene"; and **Henrietta Lee,** character woman, have been placed through the Tilden-James office with "The Cameo Girl," starring Adelaide and Hughes, which opens in Baltimore on May 2.

Willie and Eugene Howard, Aunt Jemima, Aileen Stanley, Walter Brower, Cooper and Ricardo, Harry Rose, Mae West, Sammy White, Eileen Rooney, Moran and Wiser, Ina Hayward, Jack Strouse and Ferdinand appeared at the Century Theatre, Sunday night last.

Willie and Eugene Howard, Sam Hearn, Aileen Stanley, Grace, Berkes and Qualters, Cooper and Ricardo, Mae West, Harry Rose, Jack Edwards, Mazetti and Lewis, Berenice Le Grande, Ina Hayward and Jack Strouse were on the bill at the Winter Garden Sunday night concert.

Pat Rooney and Marion Bent, Belle Baker, Van and Schenck, Walter C. Kelly, Belle Story, Clayton and Edwards, Morgan and Gates, Helen Rich, Raymond and Schram, Gus Edwards, Newsboys of 1921, Willie and Eugene Howard, Sophie Tucker, Jean Granese, Bee Palmer, Julius Tanner, Grace Fisher, Freddie Hillebrand, Sammy White, Tom Dingle, Lester Allen, Vincent Lopez, 6 Kings of Harmony appeared at the Lexington Opera House last Sunday night at the benefit of the "Adirondacks Fund for Tuberculosis."

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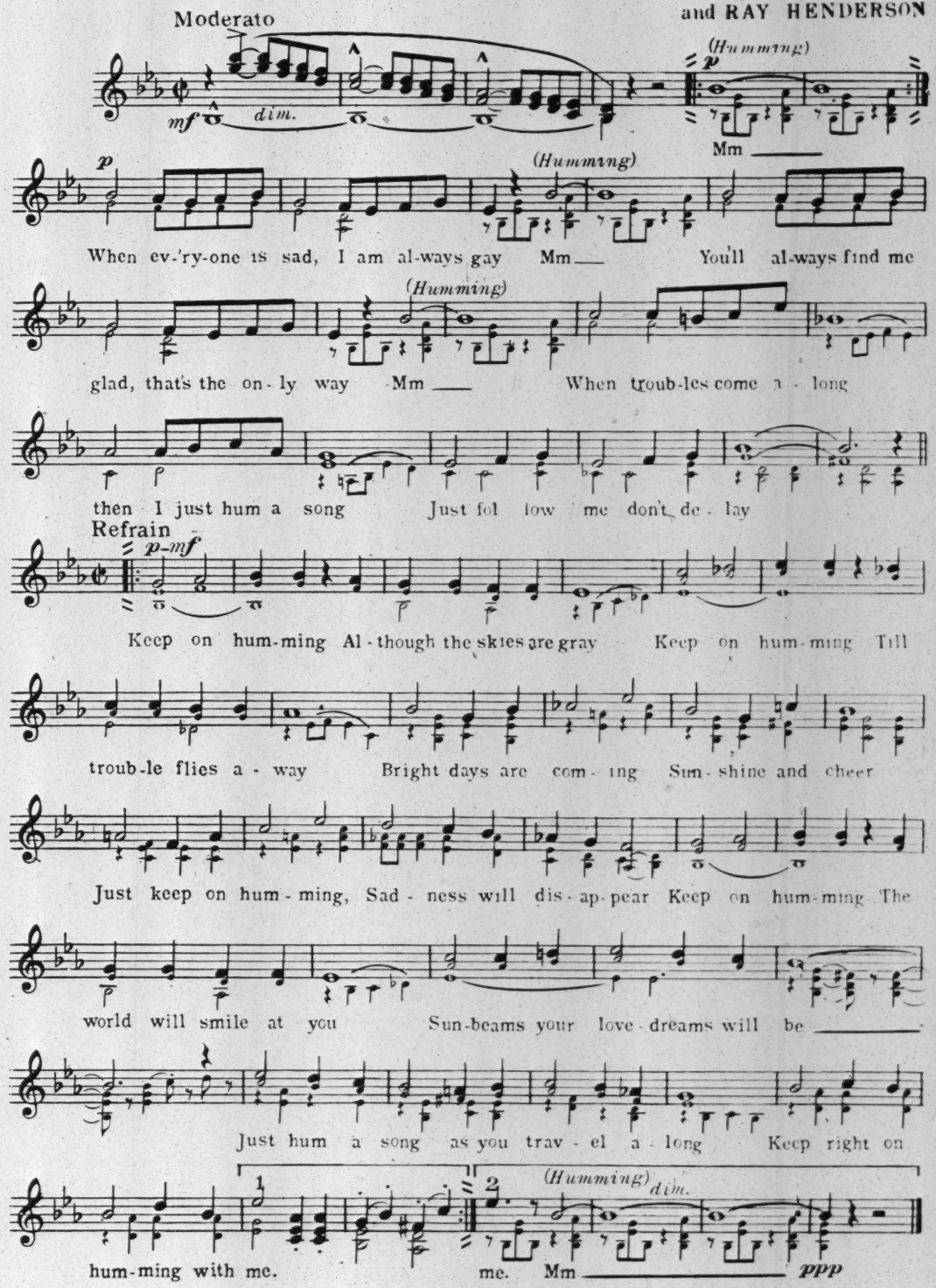
Moderato
mf
dim.
(Humming)
p
Mm
When ev-'ry-one is sad, I am al-ways gay Mm You'll al-ways find me
glad, that's the on-ly way Mm When troub-les come a-long
then I just hum a song Just fol low me don't de-lay
Refrain
p-mf
Keep on hum-ming Al-though the skies are gray Keep on hum-ming Till
troub-le flies a-way Bright days are com-ing Sun-shine and cheer
Just keep on hum-ming, Sad-ness will dis-ap-pear Keep on hum-ming The
world will smile at you Sun-beams your love-dreams will be
Just hum a song as you trav-el a-long Keep right on
1
2
dim.
hum-ming with me. me. Mm
ppp

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JACK ROSE

Theatre—*Palace.*
Style—*"Nut" comedy.*
Time—*Twenty-six minutes.*
Setting—*"One."*

Jack Rose proved that he was a show stopper at the Palace by "cleaning up," and after causing a hold up in the proceedings twice, being forced to make a third speech begging off, even after he had done all the encores he had rehearsed. Even after this he received a good hand.

Just what it is about Rose that causes the audience to shriek with laughter in waves, is analytically, not exactly clear to this reviewer. Rose's talk is not especially funny, nor are his songs written with particularly humorous or strong punch lines.

His chief asset or stock in trade is the breaking of various straw hats. A lot of other "Nut" comedians have broken straw hats for many years, including Bert Fitzgibbons although it is claimed by some, that Rose originated this piece of business.

Be that as it may, Rose gets the laughs and that, after all, is the point. The business with the borrowed straw hat from a girl in a box was a yell and about the funniest thing that Rose did.

"Watching the Trains Go By," a sort of "nance" English number, was a hit and the falls by Rose were sure fire.

"He always gets sympathy because he is a Gentile," referring to the pianist, with the business of covering his own nose with his hand, could be omitted to advantage.

An Indian number was done for his first encore in which the borrowed hat business already mentioned, sent it over strong. Loud whistling was heard above the applause which is very unusual at this house, the writer never having heard it before. A speech followed in which Rose said that he had been trying to convince Gottlieb for many years that he could make good at this house, but that he knew that a fellow needed something more than a little talent and that was friends. He followed by saying that he knew he had a few friends in New York and he wanted to thank them. This brought him back for another speech in which he said "You folks might think I'm getting a lot of money this week but I'm not." The lights were pulled for the second time, but Rose had to come back and beg off saying that his voice was gone. Someone called for "Eli, Eli," and another number, but Rose said he would sing more at the night show.

Quite a difference in the way Rose went from the time he came from England about 1907, and tried to make them understand at the Union Square just how an Englishman would sing coon songs. H. W. M.

CLINTON SISTERS

Theatre—*Coliseum.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

These two girls had the "makings" of a clever idea in framing their act, but, as one of the Marx Brothers would say, they didn't "roll 'em." And what good is it to have an idea when one can't express it? The girls work in full stage, using a special set, and between each number of dancing, a screen in one is set, showing a cartoon film of the next dance to be done.

The idea, as we said, is clever. But the material isn't there. The girls having dancing ability, mainly along eccentric lines, but they don't bring out even what ability they have, forcibly enough to make the act fit into better than the middle class houses. The act just goes along at present without a punch, and the finish particularly, is weak. G. J. H.

YUANITA SAWN IS A MOTHER

Yuanita Sawn, wife and vaudeville partner of Sammy Berk, gave birth to a seven-pound boy on Saturday, April 9.

NEW ACTS

SARAH PADDEN AND CO.

Theatre—*Proctor's 23rd Street.*
Style—*Dramatic sketch.*
Time—*Fifteen minutes.*
Setting—*Interior in "Three."*

On a darkened stage, a bed is dimly discovered; a chime clock outside strikes the hour of 5 A. M., and another smaller clock repeats the striking of the hour. This was followed by a scream and a shot off stage, a babel of voices and the harsh tones of a woman's voice saying, "Let me in!"

A man, who had been in bed, jumped hastily out at the shot, opened the door and admitted Miss Padden, carrying a revolver, who pleads not to be handed over to the police, and saying she'll explain all, asks to be hidden.

She starts for the adjoining bathroom, but decides to get under the bed, and is no more than under it when knocking on the door is heard and the man admits a police officer.

Up to this point the act was keenly melodramatic.

The officer is certain the woman has entered the apartment, tells the young fellow that a murder has been committed and insists on searching. He starts to look under the bed several times, but is deterred by remarks of the young fellow. The officer goes to search the bathroom, and the girl crawls from under the bed and conceals herself under an overcoat that was hanging on a clothes tree. The officer upon returning, does not only look under the bed, but crawls under it and gets stuck, which seemed ridiculous, the officer stalling and asking for help while the girl leaves her position and hies to the bathroom.

After the officer leaves, the young man calls the girl forth and asks for an explanation, the girl doesn't want to explain for fear the man won't believe her. He finds blood on the doorknob, and asks the reason, in view of the fact that a shot was fired.

She tries to exact a promise from the fellow that he will not hand her over to the police, which he refuses to give until he has heard the story.

The girl holds him up with the gun she brought in and makes him promise to listen to the whole story, which he agrees to do.

It develops that the girl's mother died when she was young, and that her brother Jack sent for her. Upon arriving the girl was met by a woman who claimed to be a friend of the brother, and forced her into a life of white slavery. The brother hired detectives and organized a gang, the Asiatic gang, but just whether the gang was for the purpose of breaking up the practice, or for the commitment of other depradations was not made clear, for Miss Padden referred to them as a wonderful gang.

In her recital of the murder, Miss Padden said that her brother had caught most of those in the white slavery plot, but a list of all was in the room of a banker, Petrowsky, and that she had gone to his room to get it, when he returned, said his gang had gotten her brother and, locking the door, said she would never leave alive. She "grabbed a knife, and——." The shot was fired by Petrowsky, but went wild.

The young fellow turns out to be the son of Police Commissioner Hart, and the brother his best friend.

As the police return, the girl decides to get in an open trunk and, as the porter is taking it away, young Hart orders it opened. When the girl emerges she says, "What are you going to do?" to which he replies, as he takes her in his arms, "Sentence you for life."

Miss Padden's work and that of the man playing the officer was good. As for the sketch, perhaps the least said the better, it is entirely unworthy of Miss Padden's art, and the name, "Putting It Over," strangely misapropos, for they didn't. H. W. M.

HERMAN LIEB AND CO.

Theatre—*American.*
Style—*Sketch.*
Time—*Thirteen minutes.*
Setting—*Two.*

A very well presented sketch with a well balanced capable cast, but one, the subject matter of which should not be used for a vaudeville act.

The title of the offering is "Dope" and the presentation has to do with the selling of cocaine, heroin or morphine. The time-worn excuse of a moral lesson is used as an alibi, but the lesson is not handled with that dramatic genius that makes it predominant enough to eclipse the mental impressions, primarily created, of degeneracy.

The philosophy in places is false, and based upon untenable premises such as the *reductio ad absurdum* problems which, starting with a false statement, seem to offer logical proof that apparent impossibilities are correct.

At the rise of the drop, we see a small drug store with Herman Lieb, a good actor, playing the part of the shop keeper exceptionally well and in a very natural manner. A cop enters and has some conversation relative to the selling of "dope" and the advisability of being careful, as there may be an investigation. There was some business with cigars that was very good, the cop being played in a very natural manner, with fidelity to details of make-up, dressing and walk.

A young fellow enters and purchases a cigar; he asks to use the telephone and a woman enters, also a young boy to whom the storekeeper sells a "stack." The woman proves to be a reformer who came for evidence and the young fellow, her lover, who is trying his hand at detective work.

There is a slight inconsistency at this point in the writing of the sketch, for it is doubtful whether a dispenser of "snow" would, after the warning just given, sell to a young boy in the presence of a stranger, even though habit had made him careless.

Both the woman, who is inclined to lisp at times, and the young fellow insist that the shopkeeper be arrested and the juvenile calls up police headquarters on the phone, the shopkeeper also talks to the desk sergeant and says that they had better send a man to arrest him.

While waiting for the arrest, the shopkeeper discovers that the girl's mother is the landlady of the place and that the young fellow's father is the head of the firm that supplies him with hypodermic needles and morphine.

During the conversation a "dope fiend," a women, enters, does some clever pantomime acting and without saying a word, impresses with the cleverness of her temperamental force. This bit was well handled.

The cop who appeared before in the act comes to make the arrest, but the two decide they have changed their minds as the woman does not want her mother to suffer by the newspaper publicity that is sure to eventuate, nor does the young fellow care to stand for the unpleasant notoriety that will attend a disclosure of the fact that his father's firm sells, unaccounted for, large consignments of morphine and other drugs prohibited under the Harrison law.

As they exit, the shopkeeper has a very clever "tag" as the curtain descends.

The subject matter might make a very good play, the sketch in its present form being capable of elaboration. It is very well written, with careful attention to details, and has been well rehearsed, but the subject is sordid and of the underworld, and it is better to keep these things from the minds of impressionable young girls and growing youths.

H. W. M.

McNULTY AND BEYER TEAM

Jack McNulty, formerly of the team of McManus and McNulty which split recently, is to team with Billy Beyer.

VINE AND TEMPLE

Theatre—*Proctor's 23rd Street.*
Style—*Comedy and singing.*
Time—*Sixteen minutes.*
Setting—*"One."*

A young fellow enters in business suit and cap, he stands in the footlight trough, talks fast, indistinctly and with an asthmatic intaking of breath. Concluding with an appeal for a hand for his partner's entrance, he says she is not thin, as she makes her appearance.

We believed him before her entrance, and subsequently we were assured. In a gown of silver lace net ornamented with flowers over a coral pink foundation, the bodice of which was cut very low in the back, the girl indulged in some talk with the young fellow, following which he, to the strains of George Cohan's "I'm a Yankee Doodle Dandy," which has not been heard for some time, did the business of turning a lighted cigarette in his mouth, blowing forth the smoke and making the cigarette appear again. This was similar to the same business done by J. Gaffney Brown, J. Henry Mozambique and others, but was done very neatly.

A published number sung before was next offered and went over fairly well.

The man got a laugh by saying that his shirt was silk and then going into the audience to prove it.

Kneeling on a rug at the footlights, the girl offered a number with the light of a foot spot ascending in a perpendicular direction upon her face. Both her speaking and singing voices are loud, strident and boisterous.

In singing, the girl has a peculiar catch at the end of almost every line she sings, that sounds as if she had the hiccoughs. The number failed to get a hand when the act was reviewed.

The man got some laughs during the song with "business" with a brick which he held while seated on the steps leading from the stage to the auditorium, and later near the girl while she was singing.

Following the song, the girl started to cry, though for what reason was not apparent, the man joined her in person and the two walked slowly off in a "spot."

Auld Lang Syne was played for bows and after the lights were pulled for the next act, the man said from the wings, "The boy will be right on with the ham sandwiches." H. W. M.

NELSON AND BARRY BOYS

Theatre—*Proctor's 23rd Street.*
Style—*Comedy, singing, acrobatic.*
Time—*Twelve minutes.*
Setting—*"One" and special in "Two."*

Act opens in "One" with straight and blackface in some talk, the straight should watch his diction and enunciation. A girl in costume of black with black hat and orange plumes passes and smiles. The straight man is interested and the blackface gazes after her through a soup strainer. The straight follows her down the street and the blackface does a short monologue which was unproductive of laughs. He gives a direct cue for a "blues" number which he put over very well to a hand.

The act then goes to "Two" and the girl in a pretty gown of blue, pink, silver and brilliants, and the man in Tuxedo, do a ball room style, acrobatic waltz and receiving applause.

To one side of the drop a large picture frame was painted, the backing of which was raised to disclose the girl in a tight fitting bathing costume in which green predominated. The girl made a decided impression with a robust but withal shapely figure; emerging from the frame she did hand stands and a back bend, and while in this position dancing with her feet in time to the music. This was neat and a big hit.

Some tumbling by the men followed and the girl re-entering in a gown, did some very fast tumbling that sent the act over strong, the girl's personality and smile counting as bows were taken.

With the talk fixed up and some good comedy written, the act would do nicely in the better houses. H. W. M.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EX.

NEW YORK CITY.

Palace—Daly & Berlew—Lucille & Cockie—**Eva** Shirley & Band—Lydia Barry—Lane & **Moran**—Ethel Levey—Joe Cook—Alexander Brothers & Evelyn.

Riverside—Galletti & Kokin—Kane & Hermann—Julian Eltinge—Billy Glason—Mme. Doree's Operalogues—Watson Sisters—Dainty Marie.

Colonial—Margaret Taylor—Rolls & Royce—Beatrice Morgan & Co.—Val & Ernie Stanton—J. Rosamund Johnson.

Alhambra—Howard's Ponies—Cutty & Nelson—Pinney, Jarrett & Co.—Eddie Ross—Sally Fisher & Co.—Dale & Bruch—Belle Baker.

Royal—The Rials—Archer & Belfore—Margaret Padula—Flashes Revue—Claudius & Scarlet.

Hamilton—McFarlane & Palace—Indoor Sports—Harry Breen—Tim & Kitty O'Meara—Weaver & Weaver—Frisco—Whiting & Burt—3 Jordan Girls.

Jefferson—Carl Emmy's Pets—4 Harmony Kings—Asahi Troupe—Kelly & Pollock—Dolly Kay—Wm. Rock's Girls—Lynn & Howland—Stafford DuRoss & Co.

Broadway—Thornton Sisters—Matthews & Ayres—Wm. Ebbs—Jack Osterman.

81st St.—May Wirth & Co.—Elsa Ryan & Co.—Demarest & Collett—Sully & Houghton—Bernard & Garry—Bobbie Gordone.

Coliseum (First Half)—Edwards Trio—Muller & Stanley—Nonette. (Last Half)—Lohse & Sterling—Jack Joyce—Duffy & Mann—Edith Hallor—Gordon & Ford—Marion Harris & Band.

Regent (First Half)—Lohse & Sterling—Jack Joyce—Duffy & Mann—Herbert Clifton—Edith Hallor. (Last Half)—E. T. Lawrence—Bensee & Baird—Nonette.

Fordham (First Half)—Sylvia Clark—Gordon & Ford—Emma Haig & Co. (Last Half)—Burns & Frabite—Gus Edwards.

BROOKLYN, N. Y.

Bushwick—Evans & Perez—Joe Daniels—Georgia Campbell—The Sharrocks—Franklyn Charles Co.—Earl & Sunshine—Van & Corbett—Ideal.

Orpheum—Van Cleve & Pete—Dotson—Dillon & Parker—Toney & Norman—Marie & Mary McFarlane—Polly & Oz—Santos & Hayes Revue.

Borough Park (First Half)—Bensee & Baird—Frank Gabby—Marion Harris & Band. (Second Half)—Emma Haig & Co.

Flatbush—Jim McWilliams—Glenn & Jenkins—Harry Carroll Revue.

BOSTON

Keith's—Lou & Paul Murdock—Horlick & Saurapa Sisters—Avey & O'Neil—Wm. Kent Co.—Kane & Hermann—Dorothy Jardon.

BALTIMORE

Maryland — Clinton Sisters — The Leightons — Buckridge-Casey & Co.—Eddie Foyer—Valerie Bergere & Co.—Vincent O'Donnell—Nat Nazarro, Jr. & Band—Morris & Campbell—Fink's Mules.

BUFFALO

Shea's—Frank Farron—Schicktel's Manikins—Wright & Deitrick—Royal Gascoignes—John B. Hymer & Co.—Mary Haynes—Fred Lindsay & Co.

CLEVELAND

Hippodrome—Belles' Duo—Elkins, Fay & Elkins—Stone & Hayes—Christie & Bennett—Cameron Sisters—Wm. Gaxton & Co.—Eddie Leonard & Co.—Craig Campbell.

CINCINNATI

Keith's—The Adroits—Fred & Marjorie Dale—Zardo—Flirtation—Raymo & Rogers—Under the Apple Tree—Fenton & Fields—Ladora & Beekman.

DETROIT

Temple—Lockwood & Rush—Yvette Rugel—Geo. F. Moore & Co.—Seymour's Happy Family—Selbini & Grovini—Elinore & Williams.

ERIE

Colonial—Musical Hunters—DeBelle & Walters—Ruby Norton—Nash & O'Donnell—Oscar Lorraine—Les Aces.

GRAND RAPIDS

Empress—Dave Roth—Aleen Bronson & Co.—Wayne, Marshall & Candy—Van Hoven—Harry & Grace Ellsworth—La Bilbianita.

HAMILTON

Lyric—Resista—Marie Gasper—Toto—Patricola & Delroy—Herbert Duo—Chas. Chaplin "The Kid."

INDIANAPOLIS

Keith's—Homer Romaine—Buzzell & Parker—Three Dennis Sisters—Hymack—Pistol & Johnson—Solly Ward & Co.—Lambert & Ball—The Duttons.

JOHNSTOWN AND PITTSBURGH

Majestic and Sheridan Sq.—Dave Winnie—Manuel Romaine & Co.

LOWELL

Keith's—Lawton—Clinton & Rooney—Melody Garden—Claudia Coleman—Bobby Bernard & Co.—Brown & O'Donnell—Will & Blondy.

LOUISVILLE

Mary Anderson—Dare Bros.—McWaters & Tyson—Sybil Vane—Eddie Foy & Co.—Bob Hall—Bud Snyder & Co.

MONTREAL

Princess—Carlisle & Lamal—Vinie Daly—Lovenberg Sis. & Neary—Davis & Darnell—Lee Children—Miller & Mack—Reddington & Grant.

St. Denis—Geo. & Mae LeFevre—Melva Sisters—Archie Onri.

OTTAWA

Dominion—LeClaire & Sampson—Ben Smith—Fern & Marie—Marshall Montgomery—Lillian Shaw—Quixey Four—Geo. & Mae LeFevre.

PORTLAND

Keith's—Commodore Tom—Bob & Peggy Valentine—Four Ortons—Zuhn & Dreis—Jean Adair & Co.—C. & M. Dunbar.

PHILADELPHIA

Keith's—Anderson & Yvel—Geo. M. Rosener—Rome & Gaut—Herschel Henlere—Margaret Ford—Ernest Evans & Co.—Kluting's Animals—Diamond & Brennan.

PITTSBURGH AND JOHNSTOWN

Sheridan Sq. and Majestic—John McCowan—Shamrock & Thistle Revue.

PITTSBURGH

Davis—Young & April—Pilcer & Douglas—Walters & Walters—Kitty Doner & Co.—Gallagher & Rolley—Irving & Jack Kaufman—Lady Alice's Pets.

PATERSON

Majestic (First Half)—Peggy Carhart. (Last Half)—Miller & Capman.

QUEBEC

Auditorium—Sensational Togo—Thornton & Holland—Three Belmonts.

ROCHESTER

Temple—Parish & Peru—Stephens & Hollister—4 Readings—Elsa Ruegger & Co.—Wilson Bros.—Danse Fantasies—Thos. E. Shea & Co.—Spencer & Williams.

SYRACUSE

Keith's—Lorimer Hudson & Co.—Libby & Sparrow—Ford & Cunningham—Hyams & McIntyre—Ciccolini—Marie Nordstrom—Kranz & White—Osborne Trio.

TOLEDO

Keith's—The Brittons—Ethel McDonough—Innis Bros.—Beth Beri & Co.—Leo Carrillo—Wilton Sisters—LaFrance Bros.

TORONTO

Shea's—Samoyoa—Palo & Palet—Dooley & Storey—Bushman & Bayne—Juliet.

Hippodrome—Laura & Billy Dryer—McLaughlin & Evans—Jas. & Marion Harkins—Lucy Gillette.

WASHINGTON

Keith's—Pierson, Newport & Pierson—D. D. H.—Will Oakland—Kitty Gordon—Jack Wilson & Co.—Maria Lo.

YOUNGSTOWN

Frank Wilson—Fulton & Burt—Jack Conway & Co.—Big City Four—Kajyama—Hall & Shapiro—Creole Fashion Plate—Lydell & Macy—Ruth Roye—Three Bobs.

ORPHEUM CIRCUIT

CHICAGO, Ill.

Palace—Clark & Arcaro—Geo. MacFarlane—Elsie White—Bert Baker & Co.—Ames & Winthrop—Oakes & DeLour—Cahill & Romaine—Great Johnson.

Majestic—Wellington Cross & Co.—Sheila Terry & Co.—Patricola—Ed & Mack Williams—Hackett & Delmar—McLallen & Carson—The Lordons—Clark & Bergman.

State Lake—Henry Santrey & Band—Harry & Anna Seymour—Muldoon, Franklyn & Rose—Harry J. Conley & Co.—Claude Golden—5 Avaloons—Geo. Austin Moore—Stanley & Birnes—Sealo.

DES MOINES

Orpheum—Trixie Friganza—Bradley & Ardine—Dora Hilton & Co.—Janet of France—Vokes & Don—Fox & Sarno—Claud & Fannie Usher.

DULUTH

Orpheum—June Elvidge & Co.—Sampson & Douglas—Kirksmith Sisters—Joe Laurie—Butler & Parker—Herbert's Dogs—Frances Pritchard & Co.

DENVER

Orpheum—Valeska Suratt & Co.—Fradkin & Jean Tell—The Nagyfys—Finn & Sawyer—Chas. Irwin—Alfred Latell & Co.—Hall & Guilda.

EDMONTON & CALGARY

Orpheum—Sultan—David Sapirstein—Morton & Glass—Rae Samuels—Gygi & Vadie—Lew Dockstader—Curzon Sisters.

KANSAS CITY

Orpheum—Delmore & Lee—Rose & Clare—For Pity's Sake—Moody & Duncan—Hampton & Blake—"Trip to Hitland"—Grey & Old Rose.

LOS ANGELES

Orpheum—Williams & Wolfus—Harriet Remple—Holmes & La Vere—Margaret & Alverez—Moss & Frye—Everest's Circus—Bobby O'Neil & Queens—Alice Lloyd.

LINCOLN

Orpheum—Albertina Rasch & Co.—"Moonlight"—Bessie Browning—Emerson & Baldwin—Roy Conlin—Alfred Latell & Cop—Page & Green.

MILWAUKEE

Palace—Harry Holman & Co.—Belle Montrose—Clayton & Lennie—Kavanaugh & Everett—Teschow's Cats—Bill Robinson—Challen & Keke—Laurel Lee.

Majestic—Wm. Seabury & Co.—O'Donnell & Blair—"Artistic Treat"—Herbert Brooks—Harry Hayden & Co.—Lew Cooper—Peggy Bremen & Bro.

MINNEAPOLIS

Orpheum—"On Fifth Avenue"—Norton & Nicholson—Foley & La Tour—Donovan & Lee—Mr. & Mrs. Gordon Wilde—Ramsdells & Deyo—Sig. Friscoe.

NEW ORLEANS

Orpheum—Leightner Sis. & Alex.—Anna Chandler—Joe Towle—Jack La Vier—De Haven & Nice—Davis & Pelle—"Once a Thief."

OAKLAND

Orpheum—Franklyn Ardell & Co.—McConnell Sisters—Billy Beard—Ben Harney—Sylvester Family—Williams & Pierce—Cummins & White.

OMAHA

Orpheum—Flying Mayos—Lachmann Sisters—Flo Lewis—Rice & Newton—Elizabeth Brice Co.—Carl McCullough—"Miniature Revue"—Harry Kahne & Co.

PORTLAND

Orpheum—Geo. Jessel's Revue—Ed. & Birdie Conrad—Grant Gardner—Dunham & Williams—Bronson & Edwards—Daisy Nellis—Samson & Delila.

ST. LOUIS

Orpheum—The Dooleys—Long Tack Sam & Co.—Mang & Snyder—Margaret Young—Mel Klee—Ruth Howell Duo—Anger & Packer—Hyman & Mann.

Rialto—Courtney Sisters & Band—Kenny & Hollis—The Le Grohs—Wm. Mandel & Co.—Nick Hufford—John & Nellie Olms.

SEATTLE

Orpheum—Buddie Walton—The Fall of Eve—The Mijaries—Ducos Bros.—Frank De Voe—Joe Browning.

SIOUX CITY

Orpheum—Wilfred Du Bois—Burke & Betty—Ce Dora—Flo & Ollie Waters—Emma Carus & Co.—Marmein Sisters & Schooler.

SAN FRANCISCO

Orpheum—Blossom Seeley & Co.—Loyola Adler & Co.—4 Gossips—Prosper & Moret—Ned Norworth & Co.—Selbini & Nagel—Alan Brooks & Co.—Larry Comer & Co.

SALT LAKE CITY

Orpheum—Arman Kaliz & Co.—Cressy & Dayne—Bert & Betty Wheeler—Ash & Hyams—Otto & Sheridan—Oscar Mirano Trio—Paul Nolan & Co.

ST. PAUL

Orpheum—"Bubbles"—Frances Kennedy—Connelly & Francis—Melville & Rule—Valentine & Bell—Tozart—J. C. Nugent.

SACRAMENTO AND FRESNO

Orpheum—Four Fords Revue—Tom Smith & Co.—Jas. C. Morton & Co.—Bert Melrose—Delmar & Kolb—Edith Clifford—Murray Girls.

VANCOUVER

Orpheum—Irene Franklin—The Langdons—Winton Brothers—Geo. Yeoman—Newell & Most—Hibbitt & Malle—El Rey Sisters.

WINNIPEG

Orpheum—Singer's Midgets—Dugan & Carroll—Hugh Herbert & Co.—Foster Ball & Co.—Three Romanos—Texas Walker—Sidney Grant.

F. F. PROCTOR CIRCUIT

Week of April 18, 1921

NEW YORK CITY

5th Ave. (First Half)—Dunbar & Turner—Van Cellos—Burns & Wilson—Kluting's Entertainers—Wood & Wyne—Clark & Verdi—Mabel Beran—Holme & Hollister. (Second Half)—Thos. Hoir Co.—Iress & Klaiss—Greenley & Dayton.

125th St. (First Half)—Harry Antrim—Kale & Indetta—Little Miss Sunshine—O'Connor & Nickels—Homer Miles Co. (Second Half)—Carpos Bros.—Five Nightingales—Dunbar & Turner—Yvette Co.

58th St. (First Half)—Thornton Sisters—Marg. Ford—Jim the Jazz King—Les Kelliors—The Bradnas—The Counterfeiters. (Second Half)—At the Party—Dorothy Earle—Three Ander Girls—Bog & Tip—Newhoff & Phelps.

23d St. (First Half)—Olga Zarnes & Sullivan—Creightons—Ruth Robinson—Yvette Co.—Hilton & Norton—Fred & Al Smith. (Second Half)—Holland & Dockrieley—Irene—Master Gabriel Co.—Kenney & Shelby.

ALBANY

(First Half)—McRae & Clegg—Millard & Marlin—Anderson & Graves—Boyce, Dombs Co.—Bobby Heath Co.—Norris Animals. (Second Half)—Max Holden—Eckoff & Corden—Werner Amaros Trio—Miller Kent Co.—Morgan & Binder—Dillon Parks.

ELIZABETH

(First Half)—Tommy Domoley—Josephine Victor—The Five Nightingales—Ray E. Dean—Current of Fun. (Second Half)—Kale & Indetta—Dave Thursby—Earle & Sunshine—Jack Roof & Girls.

MT. VERNON

(First Half)—Burns & Frabito—Bernis Ryan Sisters—Belleclair Bros.—Capt. Anson & Daughter—Weeks & Barron. (Second Half)—Crawford & Boderick—Bob Bornorare Co.—Wm. Rock & Girls—Fred & Al Smith—Deiro.

NEWARK

Miller & Capman—Archer & Belford—Howard's Ponies—Miller & Stanley—Young & April—Mollie & Ch. King—Avery & O'Neil—Lina Arbarbane Co.

PORTCHESTER.

Asahi Troupe—Hart Sisters—Elizabeth LaBergere—Ada Jaffe Co.—Arthur Lloyd—Conroy & Howe.

SCHENECTADY

(First Half)—Chief Little Elk—Eckhoff & Gordon—Arthur Miller Co.—Reed & Clifton—The Randals. (Second Half)—Casting Mellos—Lydia Barry—Nash & O'Donnell—Lane & Moran—Tom Brown's Highlanders.

TROY

(Second Half)—Werner Amaros Co.—Mabel Whitman Co.—Lydia Barry—Nash & O'Donnell—Lane & Moran—Dillon & Parker. (Second Half)—Four Ortons—Millard & Marlin—Arthur Miller Co.—Anderson & Grave—Brooks & Powers.

B. F. KEITH VAUD. EX.

Week of April 18, 1921

AUBURN

(First Half)—Monroe & Grant—Betty Washington—Williams & West—Mack & Reading—Lovett's Concert. (Second Half)—Juggling De Armo—Wilde & Sedalia—Lovett's Concen.—Fred Allen—The Gellis.

ALLENTOWN

(First Half)—Three Victors—Halliday & Burns—Hodges. (Second Half)—Violet Carlson—Barron & Edwards—Hodges.

BOSTON

National (First Half)—Tarlton Talk a Log—Flaherty & Stoning—Mirano Bros. (Second Half)—Bob Tenny—Billy Walsh Trio—Hal & Francis—Welda.

Boston (First Half)—Miss Ioleen—Lee & Lawrence—Cook & Oatman—Alexandria—Amaranth Sisters.

Scolley Square—The Ray-O-Lite—Golde & Thorne—Bernivici Bros.—Bender & Meehan—The Clown Seal.

Washington Street—Charlie Bradley—Darrell & Van—Gibson & Price—Ernie & Ernie—Kalawha Hawaiians.

BANGOR

(First Half)—Harry Price—Angie Capman—Nolan Leary Co.—Bonner Powers—Grace Wallace Boys—Billy Walsh Trio—Sankurs Sylvers. (Second Half)—The Stenards—Flaherty & Stoning—Jean Barrios—The Berkoffs—John Geiger—Lehr Belle—Althea Lucas Co.

BROCKTON

(First Half)—Boyle & Stewart—Nelson & Madison—Geo. Fredericks Co.—Max Con. Menagerie. (Second Half)—Toy Ling Foo—Nelson & Barry Boys—Zuhn & Dreiss—Hoy Sisters.

BINGHAMTON

(First Half)—Cross & Santoro—Tony & Brown—Jackson, Taylor Co.—Jack George Co.—Pearson & Lewis—Howard & Sadler—Jeanette Aerial Monkeys. (Second Half)—Jim & Flo Bogard—Russ, Leddy & Co.—Verna Mersereau Co.

BRISTOL

(First Half)—Dave Johnson—Hanley & Dunwold—Four Rubes. (Second Half)—Perrin—Infield & Noblet—Hibbert & Nugent—Elsie La Bergere Co.

CAMBRIDGE

(First Half)—John Geiger—Stephens & Brunnell—Howard & White—LaFrance & Jackson—Howard & Scott. (Second Half)—Dallas & Walker—Ryan & Ryan—Molan, Leary Co.—Frank Farron—Olympia Desvall Co.

CHESTER

(First Half)—Re Koma—Toney Grey Co.—McCart & Bradford—Dody & Burman—Adolfus & Co. (Second Half)—Jennier Bros.—Fred & White—McLally Howard—Bensee & Baird—Harmony Junction.

CLARKSBURG

(First Half)—Barbette—Mary Maxfield—Barker & Dunn—Eddie Foy. (Second Half)—Eddie Hastij—Vic Plant Co.—Eddie Foy.

CANTON

James & Bessie Aiken—Harry & Grace Ellsworth—The Camerons—Helen Coline—Will Mahoney—Great Leon.

ELMIRA

(First Half)—Lee Hing Chin—Russ Leddy Co.—Billie Bowman—Maid to Love. (Second Half)—Conn Hart—Wanda Ludlow Co.—Burke, Walsh & Nana.

EASTON

(First Half)—John S. Blondy & Sister—Violet Carlson—Barron & Edwards—Jack Roof & Co. (Second Half)—Three Victors—Halliday & Burns—Imes & Albertson—Eckert & Moore.

FITCHBURG

(First Half)—Aerial Valentines—Fred Lewis—Jerome & France—Four Mortons—Toy Ling Foo. (Second Half)—Frank Barron—Lew Paul Murdock—Burt & Rosedale—Duval & Little—Harry Lamore.

GLENS FALLS

Rappi—Chief Little Elk—Creedon & Davis—Norris Animals.

GENEVA

(First Half)—Mildred Parker—Skating Hamiltons—Fisher & Gilmore. (Second Half)—Tony & Brown—Jeannette's Aerial Monkeys.

GLOVERSVILLE

(First Half)—Rapi—Jim & Flo Bogard—Hilda's Boudoir—Creedon & Davis—Four Ortons. (Second (Half)—Skating Hamiltons—Mildred Parker—Pearson & Lewis—Fisher & Gilmore.

GREENFIELD

(Last Half)—Great Richards—Hagerty & Gordon—Rudell & Dunigan—Ben Bernie—Page, Hack & Mack.

HAVERHILL

(First Half)—Perez & Marguerite—Petigru & Brooks—Burt & Rosedale—Bernard & Townes—Nana & Co. (Second Half)—The Sterlings—Rube Wallman—Nelson & Madison—Four Mortons—Dippy Diers.

HOLYOKE

(First Half)—Great Richards—Piantadosi & Walton—Farrell Taylor Co.—A. Robbins—Page, Hack & Mack. (Second Half)—Boyle & Bennett—Gene Metcalfe—Sandy Shaw.

HARRISBURG

(First Half)—The Dawson Sisters Co.—Sidney & Townley—Graves & Demonde—Dave Ferguson—Schietl's Manikins. (Second Half)—Mabel Fonda Trio—Kaufman & Lillian—Two Little Pals—Sharkey, Roth & Witt.

(*Continued on page 22*)

VAUDEVILLE ARTISTS—MY NEW OFFICES ARE OPEN AND I AM NOW AT YOUR SERVICE

MERCEDES

America's Most Progressive Manager
Romax Building, 245 West 47th Street

In August, 1918, we organized. In August, 1919, we began Cabaret work. In August, 1920, we began in Vaudeville. In August, 1921, we will be playing for Phonograph Records.

THE RIALTO VERSATILE FIVE

will celebrate their Fourth Anniversary, this coming August. The Same Five Fellows. Miss Stewart has started booking next season's route for us over the Keith Circuit, starting August 15th. Yes! with Pearl Regay.

Send Business Correspondence, Care of J. KENNETH SISSON.

B. F. Keith's Jefferson Thea., Week of April 18.

Brooks
THEATRICAL COSTUMERS

Leading Makers of Stage Attire
For Men and Women

We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.

147 W. 40th St., New York

VAUDEVILLE BILLS

(Continued from Page 21)

HALIFAX
Geo. & Rosellewyn—Geo. F. Hall—Howard & Fields—Darby & Brown—Evelyn Delyown Co.

ITHACA
(Last Half)—Stanley & Elva—Billie Bowman—Maid to Love—Jackson Taylor Co.

JAMESTOWN
(First Half)—Conn & Hart—Wanda Ludlow Co. (Second Half)—Clifton & Kramee.

JERSEY CITY
(First Half)—Frank Juhasz—Felix Fisher—Fiske & Lloyd—Hughes & Nerritt—Jessie Bosle Co.—Belmore & Hare—Moonbeams. (Second Half)—Van Cellos—Shields & Kane.

JOHNSTOWN AND PITTSBURGH
Porter J. White Co.—Madline & P. Miller—Reynold & Geraldine—Parker Bros.

LAWRENCE
(First Half)—Harry Lamore—Stanley & Lee—Chris Richards—Daly, Mae & Daly. (Second Half)—Uyeda Bros.—Roberts & Boyne—James Cullen—Max's Comedy Man.

LEWISTON
(First Half)—Althea Lucas Co.—The Sternards—Jean Barrios—Lehr & Belle—The Berkoffs. (Second Half)—Charles Ledegar—Eunice Gilman—Mabel Taliaferro Co.—Chris Richards—Daly, Mack & Daly.

LANCASTER
(First Half)—The Frabelles—Basil & Allen—Joe Darcy—Frances Bell Boys. (Second Half)—Alero—Toney Grey Co.—Frank Mullane—Schictle's Manikins.

LYNN
(First Half)—Dalls & Walker—Lew & Paul Murdock—Chas. Madline Dunbar—Olympia Desval Co. (Second Half)—Princeton Five—Fred Lewis—Mattylee & Lippard—Mme. Hermann.

MONTREAL
Herbert Dare—Sensational Dago—Joe Delier.

McKEESPORT
(First Half)—Eddie Hastings—Nat Burns—Leila Shaw Co.—Adams & Robinson—Elaine Sisters & Hurd. (Second Half)—Barbette—Fielding & Boomer—Kay & Elinore—Rathborne Four.

MORRISTOWN
(First Half)—Bob & Tipp—Morley Sisters—Norwood & Hall—Buckridge Casey. (Second Half)—Richard Keane—Dave & Lillian—Ming Toy.

MIDDLETOWN
Dave Wynnie—Hanley & Howard—Nelson & Waring—The Messenger Boy.

NEW BEDFORD
(First Half)—Hoy Sisters—Frank Bardon—Betty Donn Co.—Mack & Dean—Renee Roberts Revue. (Second Half)—Prof. Peak's Blockheads—Stephens & Brunnell—Profiteering—Chas. Madline Dunbar.

NEWPORT
(First Half)—Prof. Peak's Blockheads—Ryan & Ryan—Profiteering—Frank Farron—Vee & Tully. (Second Half)—Kelly & Drake—Renee Robert Revue—LaFrance & Kennedy.

NEW BRITAIN
(First Half)—Dave Wynnie—Moore & Fields—Pingree & Dwyer—Libby & Sparrow. (Second Half)—Hazel Crosby & Co.—Four Rubes.

OSSINING
Moonbeams—Edwards & Francis—Greeley Revue—Burns & Wilson—Arnold & Florence.

PITTSBURGH
Nihla—Grace Trio—The Espinosas—Earle & Mullen—Mann Trio—Morn & Reckless Duo.

PATERSON
Billy Kelly Co.—Edwards Trio—Harry Lester Mason—Archie & Gertie Falls—Burns & Lorraine.

PAWTUCKET
(First Half)—Manon Welch Co.—Agnes Kane—Smith & Reeves—Man Off the Ice Wagon. (Second Half)—Betty Donn & Co.—Pollard Sisters—Four Musical Lunds—Scamp & Scamp—Jack O'Brien.

PITTSBURGH AND JOHNSTOWN
Noel Lester Co.—Murdocks & Kennedy—Old Time Darkies—Robt. Henry Hodge Co.—Fred Circus.

PASSAIC
(First Half)—Gold & Edwards—Haney & Howard—Danny & Barry—Bert Leighton—Archie & G. Falls. (Second Half)—Frank J. Sidney Co.—Terminal Four Two Rozellas—Ray & Emma Dean—Dixon, Lynch & Dixon.

PITTSFIELD
(First Half)—Hibbert & Nugent—Rudell & Dunigan—Ben Bernie—Elizabeth Sulti. (Second Half)—Dave Johnson—Howard & Sadler—Betty Donn & Co.

PHILADELPHIA
Wm. Penn (First Half)—Jennier Bros.—Fargo & White—Clara Howard—Cheer Up. (Second Half)—Rekoma—Mason & Cole—Dody & Burman—Reckless Eve.

Keystone—Three Jeannettes—McCarthy & Deeds—Fixing the Furnace—Pietro—Nat Nazarro & Buck Bub.

Girard (First Half)—Harmony Junction—Mason & Cole. (Second Half)—Drisco & Earl—Hill & Ackerman.

Grand Opera House—Eva Shirley & Band—Lambert & Phillips—Nenetti & Sedelli—Joe Daniels.

New Kensington (Last Half)—Nat Burns—Marlow & Thurston—Loring & Lessig—Three Weber Girls.

Grand St. (First Half)—Clara Howard—Morton Bros. (Second Half)—Belle Latonis Troupe.

QUEBEC
Archie Onri—The Armstrongs—Dufree & Dufree.

READING
(First Half)—Mabel Fonda Trio—Kaufman & Lillian—Imes & Albertson—Sharkey, Roth & Witt—Two Little Pals. (Second Half)—Montrose & Nelson—Mack & Stanton—Sabbott & Brooks—Barry & Whiteledge.

ST. JOHN
Angie Capell—Grace Wallace Boys—Bonner & Powers—Harry Price.

SALEM
(First Half)—Rube Walman—Nelson & Barry—Josia Heather—Chick Sales—Dippy Diers. (Second Half)—Perez & Marguerite—Peggy Brooks—Bernard & Townes—Chick Sales—Nana & Co.

SHENANDOAH
(Second Half)—Keane & Williams—Judson Cole—Nine Krazy Kids.

SHAMOKIN
(First Half)—Alero—Frank Mullane—Bensee & Baird—Nine Krazy Kids. (Second Half)—Sidney & Townley—Joe Darcey—Cheer Up.

SYRACUSE
(First Half)—Juggling DeArmo—Cutty & Nelson—Wilde & Sedalia—Hazel Haslam—Fred Allen. (Second Half)—Emma O'Neil—Bobby Heath Co.—Mack & Reading—Hilda's Boudoir—McCurdy & Roach.

SARATOGA
McRae & Clegg—Farrell & Taylor—A. Robins.

STAMFORD
(First Half)—Dave & Lillian—Hazel Crosby & Co.—Frank Bush—Toney & George. Second Half)—Kippy & Kippy—Moore & Fields—Martha Pryor Co.

TORONTO
Bolger Bros.—LeClair & Sampson—Wanzer & Palmer—Adams & Barnett—Lamb's Manikins.

UTICA
(First Half)—Max Holden—Morgan & Binder—Sadler & Gaston Co.—Emma O'Neil—Bison City Four—Four Mellos. (Second Half)—Cross & Santor—Bettie Washington—Frank Bush.

WHEELING
(First Half)—Marlow & Thurston—Vic Plant & Co.—Rathborne Four—Willie Solar—Three Weber Girls. (Second Half)—Barker & Dunn—Leila Shaw Co.—Peck & McIntyre.

WOONSOCKET
(First Half)—Jack O'Brien—Scamp & Scamp—Four Musical Lunds—Pollard Sisters. (Second Half)—Smith & Reeves—Agnes Kane—Manon Welch Co.—Man Off the Ice Wagon.

YORK
(First Half)—Montrose & Nelson—Mack & Stanton—Sabbott & Brooks—Barry & Whiteledge—Reckless Eve. (Second Half)—Al & Emma Frabelle—Basil & Allen—The Dawson Sisters & Co.—Dave Ferguson.

POLI CIRCUIT

Week of April 18

BRIDGEPORT
Poli's (First Half)—The Templetons—Britt & Mace—Mabel Burke Co.—Coogan & Casey—Breen Family. (Second Half)—Arthur Barat—McFarland & Parker—Howard & Jean Chase—Foley & O'Neil—J. C. Mack & Co.

Plaza (First Half)—Watson's Dogs—Collins & Dunbar—Fan O'Brien & Co.—All Aboard. (Second Half)—Howard & Scott—Inez Hanley—Royal Venetians.

HARTFORD
Palace (First Half)—Texas Duo—Hagerty & Gordon—Rite Heflow Co.—Howe & Howe—J. C. Mack Co. (Second Half)—Watson's Dogs—Jennings & Dorman—Dorothy Freville Co.—Jerome & France—Friend & Downing—Eddie Hume Co.

Capitol (First Half)—Kane, Morey & Moore—Inez Manley—Dummies—Liddell & Gibson—Creole Cocktail. (Second Half)—Nikko Japs—Mary & Al Royce—Kiddies' Kabaret—Loretta's Bears.

NEW HAVEN
Bijou (First Half)—Arthur Barat—Jennings & Dorman—The Messenger Boy—The Big Three. (Second Half)—Cole & Gage—Fan O'Brien & Co.—All Aboard.

Palace—Coden & Luken—Nikko Japs—Howard & Jean Chase—Foley & O'Neil—Hanky Panky.

SCRANTON
Poli's (First Half)—Dawson, Lanigan & Covert—Lambert Bros.—Emmett, Gilfoyle & Lang—Four Harmony Kings—Who's My Wife. (Second Half)—Robert & Robert—Mitchell & Markham—Bobby Connelly Co.—Lyons & Yosco—Bally Hoo Trio.

SPRINGFIELD
Palace (First Half)—Geo. & Lily Garden—McFarland & Palace—Dalton & Craig—Bernard & Scarth—Princess Wahletka. (Second Half)—Will & Blondy—Marlow & Marie—Princess Wah Letka—Boudin & Bernard—Breen Family.

WORCESTER
Mary & Al Royce—Friend & Downing—Eddie Hume Co.—Sandy Shaw—Mlle. Margarite's Ponies. (Second Half)—Geo. & Lily Garden—Coden & Luken—Dummies—Liddell & Gibson—Kite Reflow Co.

Plaza (First Half)—Stewart & Mercer—Dorothy Freville Co.—Jay Reegan Co.—Marlow & Marie—Loretta's Bears. (Second Half)—Collins & Dunbar—Dalton & Craig—Howe & Howe—Kane, Morey & Moore.

WILKES-BARRE
Poli's (First Half)—Robert & Robert—Mitchell & Markham—Bobby Connelly Co.—Lyons & Yosco—Bally Hoo Trio. (Second Half)—Dawson, Lanigan & Clive—Lambert Bros.—Emmett, Gilfoyle & Co.—Four Harmony Kings—Who's My Wife?

PANTAGES CIRCUIT

MINNEAPOLIS.
Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

WINNIPEG.
Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

REGINA AND SASKATOON
Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Baro—Making Movies.

EDMONTON.
Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

CALGARY.
Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

GREAT FALLS AND HELENA.
Pantages—Chas. & Mayme Butters—Hugo Lutgens—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

(Continued on page 26)

VAUDEVILLE NEWS

THEIR FACE THEIR FORTUNES

The Harlem Opera House celebrated its thirty-second anniversary last week, the house having been thrown open in 1889. In addition to an all-star bill in honor of the event, a special attraction was the featuring of women who wrangled over first honors in an ugly woman contest that was held recently by a daily newspaper. Several different women at each performance vied with each other in facial distortions, the audience indicating by applause which one came nearest approaching Nick Altrock, the diamond comedian. The winners of the different performances battled it out on Sunday night for ugly honors, a silver loving-cup being presented the winner. In conjunction with their appearance a film featuring the woman who had won the newspaper contest was shown.

DANCER DISLOCATES HIP

Juva Marconi, premier danseuse of the "Donna Montran and Her Bathing Beauties," is confined to the Lankanau Hospital, Philadelphia, as a result of a fall which dislocated her hip.

The act was playing the Garden Theatre, Baltimore, recently when Miss Marconi, in jumping to the stage on her toes, slipped and fell.

Miss Montran was forced to cancel the Miles time, and the act is now laying off.

PATHE NEWS IN KEITH HOUSES

Starting May 1, the Keith Circuit will show Pathe News in most of its theatres. Included in these will be the Orpheum Circuit, the Proctor Circuit, the Moss Circuit, the Poli Circuit and the Wilmer & Vincent Circuit. It is expected that Pathe will have between 2,500 and 3,000 days booking. The deal was arranged by E. F. Albee, head of the Keith interests, and J. J. Murdock and Paul Brunet, president of Pathe.

PICTURES TO REPLACE HALL

SAN FRANCISCO, April 11.—Herman Oelrichs, Jr., has purchased the Fairmont Hotel, one of the finest in San Francisco, and announced that plans were under way to remodel "Rainbow Lane," which has been used for dancing and big cabaret entertainments heretofore, into a handsome motion picture theatre. The capacity will be about 400.

ANOTHER NEW ONE BUILDING

CHICAGO, Ill., April 18.—Ground was broken Saturday morning for the erection of the New Chatham Theatre, which will be erected at Seventy-fifth and Cottage Grove avenues. J. J. Cooney, formerly manager of the Vernon Theatre, will be in charge of the new house upon its completion. It will have a seating capacity of 1,500.

PANTAGES FOR MONTREAL

MONTREAL, April 18.—Alexandria Pantages and Walter Keefe spent the week end in Montreal and it now looks as though Pantages' vaudeville will have a home in Montreal. The New Capitol Theatre, here, was built by the same firm which constructed the Pantages' Theatres in Toronto and Hamilton.

JACK STERNAD ILL

CHICAGO, Ill., April 18.—Jack Sternad, manager of the Star Theatre, has departed to Hot Springs, where he will endeavor to recover his health. Sternad has been ailing for months and it is thought that a long rest might cause him to regain his strength.

FILM PLAYERS FOR VAUDE.

Olive Fleming and Paul Everton, players in the company supporting Thomas Meighan in "The Conquest of Canaan," are rehearsing a sketch entitled "The Recoil," which they intend to present at the Montauk, Brooklyn.

LOEW EXECUTIVES MOVING

Marcus Loew and his executives are preparing to move shortly from the sixth floor of the Putnam building on the Broadway block extending from Forty-third to Forty-fourth streets, to their new offices on the entire sixth and seventh floors of the new Loew State Theatre, now being finished, at the corner of Forty-fifth street and Broadway.

The Loew booking offices, under the management of J. H. Lubin, will not occupy offices in the new building, but will occupy the entire top floor of the Loew Annex, around the corner of Forty-sixth street east of Broadway. Mr. Lubin suggested this so as to permit actors who wish to see him personally, or their agents, easy access to the offices without hindrance by Broadway traffic.

The floor below Mr. Lubin's will be occupied by the press department of the vaudeville circuit and the offices of the Loew-Metro Picture Corporation. The press department of the Loew picture productions will be in the new theatre building along with the Marcus Loew executive offices.

NEW ORPHEUM JR. HOUSES

Four new Junior Orpheum theatres, which are now being built, will be ready for opening in September, and by the first of next year Minneapolis and Kansas City are expected to be ready by Labor Day, and San Francisco and Los Angeles will be opened in January, 1922.

Each of these houses will seat from 2,500 to 3,000, and will play the regular Junior Orpheum policy, of six acts and films on a split-week basis.

A novel innovation of the Minneapolis house is a new ventilating system, that is worked under the seats in each house. By a heating and cooling process, the system gives warm air in winter, and cool air in summer. This air, after it is ejected, is sucked back again by this ventilating system, passed through an artesian well, purified, and used over again. It is being considered for installation in all the new houses.

ROONEY TO JUDGE CONTEST

A number of vaudeville and musical comedy performers will appear at the Third Annual Dance Revue and Novelty Ball, which will be held in Terrace Garden on Friday evening, April 29. Pat Rooney will judge a "Rooney Imitators' Contest," while others who will appear are Anna Q. Nilsson, Frank Farnum, Ed Stanton and Sophie Tucker. A New York and New Jersey one-step championship will be held for prizes totaling $125.

PRIMROSE SEAMON SHOWS ACT

CHICAGO, Ill., April 18.—Primrose Seamon opened her new vaudeville act at Fon du Lac, Wis., on Saturday and is reported to have launched it very successfully. Miss Seamon will play the act two weeks out-of-town and will then be seen at one of the loop vaudeville houses.

BRAY ARRIVES FOR CONFERENCE

Charles E. Bray, general Western representative of the Orpheum Circuit, arrived in New York from San Francisco last week for a conference with Mort Singer, general manager of the circuit, who is expected to arrive from a tour of the Middle West this week.

PICTURES IN WOODS

CHICAGO, Ill., April 18.—According to a report the Fox people are to secure the Woods Theatre some time in August, using it as a picture house. The first film to be shown will be "Over the Hill," which will be followed by "The Queen of Sheba."

NEW AGENCY FORMED

CHICAGO, Ill., April 18.—Wm. Canham and Dick Green have formed a new theatrical agency and have engaged a suite of rooms in the Delaware Building. They will book vaudeville acts, clubs and local entertainment.

DRAMATIC and MUSICAL

OLD FRENCH LEGEND DELIGHTFULLY PLAYED BY CLEVER CHILDREN

"AUCASSIN AND NICOLETTE," dramatized and presented by Dorothy Colt and Edith King at the Thirty-ninth Street Theatre on Friday evening, April 15, 1921.

THE CAST.

Count Garin de Beaucaire ..... Marie Tonetti
Aucassin, his son ..... Alexandra Tonnetti
Nicolette ..... Gretel Zinsser
Captain of the City ..... Priscilla Kennaday
Count Bougards de Valence ..... Jean Stephenson
A Sentinel ..... Helen Pisek
Five Knights—Howland Hunt, Anne Stockton, Peter Stockton, Jane Wyatt, Van Rensselaer Wyatt.
Three Shepherds—Elizabeth Odell, Whitney Straight, Henry Owen Tudor.
Two Ladies ..... Lee Leeming, Ethel Leeming
Two Pages ..... June Magor, Jane Swope
A Child ..... Jean Bellows
A Singer ..... Ada Cafagna
Prologue ..... Edith Parsons
Minstrels ..... Pauline Manship, Peter de Florez

Replete with a succession of delightful incidents is "Aucassin and Nicolette," an old French legend dealing with love, battle and adventure that has been dramatized by Dorothy Colt and Edith King and which was offered last Friday evening at the 39th Street Theatre by a cast of embryonic stars for the benefit of the children in the devastated sections of France.

The effort is a theatrical achievement in every sense of the word, the adaptation of the tale that has come down to us half prose, half poetry being coherently joined in all respects. The piece deals with imagery and in this respect would probably have lost its effectiveness if handled by others than children. Experienced performers might have tainted it by their self-consciousness, but not so the tots whose simple fancy is fired to almost unimaginable feats.

Nicolette is a girl brought from the Saracens in war by the Captain of the city whose lord is Count Garin de Beauclaire. The girl is brought up in the Christian faith, and wins the undying love of Aucassin, the son of the Count. His father refuses him permission to marry the maid. The son then refuses to take knighthood and lead his father's army against the enemy storming the city's gate. In this way he wins over the Count, but the latter goes back on his word after the enemy is routed, and locks the heroine in a tower, while Aucassin is thrown into a dungeon.

Nicolette is rescued from her prison and eventually wins her way to her lover's arms. They escape to the wildwood, and later the minstrels bring in the information that both have been captured by the Saracens and have been taken to sea on separate ships. When Aucassin learns of his father's death he returns to rule over his domain, and the little heroine follows in disguise. Then to make everyone happier it is revealed that she is in reality the daughter of a king. There are many stirring scenes, one a battle scene with the hero mounted on a pasteboard horse and tilting with enemies similarly situated. It would be unfair to pick out any of the tots for especial mention, so deserving of unstinted praise are all of them.

"GYPSY COUNTESS" TO BE SEEN

"The Gypsy Countess," a new play brought here from Europe by Martin Ratky, will be produced in the Fall by Wilmer & Romberg. The play is already a success in Vienna.

Ratky, who will play the leading role, is at present the guest in this city of Sigmund Romberg, the composer.

Ratky is reported to have scored a big hit in Europe.

"IPHIGENIA IN AULIS" OF EURIPIDES REVIVED AT THE MANHATTAN

EURIPIDES' "IPHIGENIA IN AULIS," with special music by Walter Damrosch. Presented at the Manhattan Opera House on Saturday evening, April 9, 1921.

CAST.

Agamemnon ..... Eugene Powers
Attendant to Agamemnon ..... Harry Barfoot
Menelaus ..... Sidney Mather
Messenger ..... Ralph Roeder
Clytemnestra ..... Margaret Anglin
Attendant to Clytemnestra ..... Bathsheba Askowith
Nurse of Orestes ..... Nell Vincent
Iphigenia ..... Mary Fowler
Torchbearer ..... Byron Foulger
Achilles ..... Moroni Olsen
Calchas ..... Milton J. Bernd

The production here for two performances at the Manhattan Opera House of the "Iphigenia in Aulis" of Euripides was an echo of the one that had been made in California during the exposition of 1915. Also it marked the end of Walter Damrosch's service as conductor of the Oratorio Society, he having made his exit more fitting by the composition of special music for the piece, and by also conducting the orchestra.

As for the revival itself there was especially one outstanding feature, that being the splendid work of Margaret Anglin as Clytemnestra. Her performance bristled and scintillated with splendor. Her untiring energy seemed worthy of creating amazement more than ever, while the rich musical quality of her voice also stood out.

Mary Fowler showed plenty of spirit as Iphigenia, while the others in support also proved effective. The piece opens with a solo sung by Merle Alcock, after which it moves at once into a long and difficult scene of exposition wherein the unfortunate Agamemnon has to give a brief history of Greece to an old slave. For the close of the play a messenger announces that Artemis has swooped down and borne Iphigenia off to safety, instead of her being sacrificed. The soldiers go whooping off to Troy while Clytemnestra is left weary and resentful, what with her husband marching off to war entirely oblivious of her and with only Achilles left to bend and kiss her hand as an acknowledgment that he understands.

NEW FARCE FOR FLORENCE MOORE

Florence Moore will be starred next season in a new farce by a hitherto unknown author under the direction of A. H. Woods. The play, written by Charles George, a native of Hagerstown, Md., is entitled "Go Easy Mable." It has already been successfully tried out by the stock company which has been at Union Hill, N. J., for several seasons. Miss Cooper, wife of the stage director, played the leading role.

Charles George is still in his early twenties and also writes lyrics and music. He has also tried his skill at acting, having played the juvenile in the current season's production of "Jack o'Lantern," with Doyle and Dixon.

The piece will open early next season and be brought into New York for a run.

WOODS TO DO "RED TRAIL"

"The Red Trail," a new play by Paul Dickey and Mann Page, will be put in rehearsal shortly by A. H. Woods. The piece will come into New York for the Fall season after a road tryout.

"SACRIFICE" OPENS MAY 2ND

"The Sacrifice" will be presented at the Greenwich Village Theatre on May 2nd by Harry J. Thomas. George McManus and Yolan Wittman have been engaged for the leading parts.

MARGARET ANGLIN SCORES AS JOAN IN MOREAU PLAY

"THE TRIAL OF JOAN OF ARC," a play in four acts translated from the French of Emile Moreau by Astrid Argyll. Presented by Margaret Anglin at the Shubert Theatre on Tuesday evening, April 12, 1921.

THE CAST.

Delafontaine ..... Joseph Matthews
William Haiton ..... Byron Foulger
Massieu ..... Marion Olsen
Earl of Stafford ..... Charles Webster
Jean Moreau ..... Cameron Matthews
Tiphaine ..... Harry Barfoot
Chamberlain ..... Greg Robbins
Winchester ..... Eugene Powers
Earl of Warwick ..... Henry Hull
Duke of Bedford ..... Fred Eric
Page of Bedford ..... William Street
Pierre Cauchon ..... Albert Gran
Jean Beaupere ..... Sydney Mather
Henry VI ..... Katherine Roberts
Queen Catherine ..... Marion Barney
D'Estivet ..... Lark Taylor
Loyseleur ..... Ralph Roeder
Lemaistre ..... Howard Kyle
Manchon ..... William Henry
Ysambard ..... Lenox Pope
Vernon ..... William Street
John Grey ..... Glenn Coulter
Jeanne d'Arc ..... Miss Anglin
De Luxembourg ..... Cameron Matthews
Goodale ..... Harry Ashford
Berwoit ..... Ralph G. Kemmet
Will ..... Jack Jackman
Leparmentier ..... William F. Canfield
Ladies-in-Waiting—Mary Fowler and Mildred Fischer.
Doctors—Messrs. Brennan, Jackman, Wolf, Roland, Stewart and Samson.
Priests—Messrs. Weiser, Berud, Tisdale, Westcott, Graham and Kemmet.
Assessors—Messrs. Brooks, Goodrich and Robbins.
Men-at-Arms—Messrs. Miles, Marcellus, Callahan and Letts.
Torch Bearers—Messrs. Rosen and Earle.
Torturer's Assistants—Messrs. Trist and Gardner.

"The Trial of Joan of Arc," which Margaret Anglin brought to the Shubert last Tuesday night is not new here. However, it met with such success recently when she offered it at a special matinee at the Century, that a special limited engagement had to follow. Emile Moreau's play, the translation of which is by Astrid Argyll, is most attractively presented and gives Miss Anglin plenty of opportunity to display her artistry.

In the first act there is a character exposition which tends to slow the piece and it really does not get into its stride until the entrance of the featured player. The simplicity of the character of the Orleans maid becomes at once apparent, and those who have visualized the French heroine as the slim and trim boyish personality favored by artists and sculptors are immediately disillusioned. Instead, Joan is revealed as a typical peasant woman of France with all of the fineness of character and spirit in that race.

With the utmost simplicity she depicts the mingled sufferings of a woman surrounded on all sides by enemies who seek her destruction. Her exalted religious faith reveals her as half saint half peasant throughout her martyrdom. Miss Anglin has plenty of opportunity for dramatic outbursts and she takes full advantage of all of them. Her acting is not only thrilling but possesses also a beauty that cannot be denied.

The play offers any number of scenes that are effective. The dialogue is built along the method of the historical play. Most of the action transpires in the castle and in a room of the town hall where Joan is executed. While revealing beauty and pageantry the piece is not without incidents of horror, the most striking being in the last act where the watchers are driven away by remorse from the window through which the smoke from Joan's pyre sweeps over the stage. There follows another scene of the same type when the king, overcome by the knowledge of the woman's death, becomes delirious and in this condition is carried from the scene of the tragedy.

Katherine Roberts gave an unaffectedly simple portrayal of the little king, while Henry Hull gave an admirable performance of the Earl of Warwick. Howard Kyle, Fred Eric, Ralph Roeder, Charles Webster and the others in support added to the effectiveness. The settings are tasteful and handsome, the colors at all times blending harmoniously.

SYNGE'S IRISH PLAY AT THE BRAMHALL WELL RECEIVED

"THE PLAYBOY OF THE WESTERN WORLD." A drama in three acts by J. M. Synge. Presented by the New York Repertory Theatre at the Bramhall Playhouse Saturday evening, April 16.

CAST

Margaret Flaherty ..... Gladys Hurlbut
Shawn Keogh ..... F. S. Pelly
Michael James Flaherty ..... Walter Edwin
Jimmie Farrell ..... John Carmody
Philly Cullen ..... Harry O'Neill
Christopher Mahan ..... Thomas Mitchell
Widow Quinn ..... Rose Morison
Sara Tansey ..... Sara Enright
Susan Brady ..... Helen Hutchins
Honor Blake ..... Elaine Ivans
Old Mahon ..... J. S. Crawley

A quiet but expectant audience greeted "The Playboy of the Western World" when it was presented last Saturday night at the Bramhall. It was also an audience that was keenly aware that a great play was being acted before it.

When this piece was first presented in this city in 1911 at the Maxine Elliot Theatre, it was continually interrupted by Irish sympathizers, who refused to accept Ireland as the scene of the events pictured by Synge. This time everything passed off evenly, but a thoroughly appreciative audience encouraged the players.

The performance was not as good as that given by the Abbey Theatre Company of Dublin. The New York Repertory Theatre is a co-operative organization of young actors who presented this play as their first offering. Nevertheless, they got away to a good start and very much can be expected of them in the future.

An exquisite bit of acting was done in the love scene. Thomas Mitchell, as Christy, and Gladys Hurlbut as Pigeon, portrayed real emotion and passion in their performance at this point. It is here that Synge gave most of his genius.

Rose Morrison was good as the Widow Quinn, and Walter Edwin was equally good as Michael James. Mr. Edwin also directed the performance, and a mighty good job he made of it. The Bramhall is so small that particular care must be taken by the director lest the actors become too conscious of the presence of the audience. Mr. Edwin obviated this to some extent, but not wholly.

The play has decided charm and is considered of fine workmanship.

NEW PLAY FOR WM. HODGE

HARTFORD, Conn., April 18.—William Hodge will open in his new play, "Beware of Dogs," here on April 25, prior to the New York presentation. The play is a comedy and is presented by the Shuberts. The cast includes Ann Davis, Lucille La Verne, Marion Vantine, Mary Lawton, George Barbier, Leighton Stark, Harold Heaton, Louis Darclay, Charles Mason and Philip Dunning.

38 WEEKS WITH TRUCK SHOW

PORT DEPOSIT, Md., April 15.—Maxine Raymond, magician and illusionist, finished a thirty-eight week run of one night stands here this week. His tour was made in an automobile truck and covered 3,400 miles. Raymond sails for Europe on June 6 for new illusions.

DID YOU SEE OUR NEW—1922—MODELS?

COSTUMES

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Mme. FRIEDA KATZ, *Costumer*

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DIRECTION BEN HASTINGS GAYETY BUILDING
ALTHEA BARNES
WITH MAIDS OF AMERICA

VERSATILE AND MOUNTAIN OF MELODY
CALIFORNIA TRIO
JIM HALL, Manager; HARRY BART, BEN JOSS
RE-ENGAGED FOR NEXT SEASON
WITH JAS. E. COOPER'S FOLLY TOWN

PRIMA DONNA
JEAN LE BRUN
WITH LENA DALY AND HER KANDY KIDS

BILLY TRAMP COMEDIAN
RUTH INGENUE
BILLY & RUTH SPELLMAN
WITH GROWN UP BABIES

THE LONG and SHORT OF IT
EDDIE **Merrigan** and **Howarth** TESS
ODDS AND ENDS
PRIMA DONNA
WITH MAIDS OF AMERICA

"THE BOY WITH THE INSANE FEET"
MAURICE COLE
DANCER EXTRAORDINARY
WITH RUBE BERNSTEIN'S FOLLIES OF PLEASURE

The Hebrew Man **JACK VAN**
WITH JACK REID'S RECORD BREAKERS

PRIMA DONNA
Dorothy Barnes
WITH RUBE BERNSTEIN'S FOLLIES OF PLEASURE

ADA LUM
A LEADER WITH THE LEADING SHOW ON THE AMERICAN CIRCUIT: BEAUTY REVUE

ETHEL SHUTTA
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SHIRLEY MALLETTE
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BURLESQUE REVIEWS

"HURLY BURLY" AT THE STAR IS BRIGHT, FAST AND FUNNY

Joe Wilton and his "Hurly Burly" Company of lively steppers were at the Star last week and put over a show that was both entertaining and fast. His show is somewhat different than many we have seen at this house. He has a little bit of everything, including a bunch of pretty girls.

Wilton is the same Wilton of old, except that the worries of being a part owner of a show has told on him, a few gray hairs can be seen on either side of his head, otherwise he is the same smiling, well mannered and talkative straight man of old. The programme states that Wilton produced the show and was responsible for the book, lyrics, music and dancing. He did well and deserves credit for giving the patrons of the American Circuit a show that they could not but help like.

Jim Bennett is the principal comedian, in fact he and Wilton have nearly all the comedy scenes by themselves. Bennett does a very natural East Side Hebrew, in both dialect and make up. He is an amusing comedian and does everything possible to get a laugh. He is witty and a hard worker.

A most attractive and strikingly pretty blonde is Nellie Nice, who plays the leads. Miss Nice has lost considerable weight this season which has improved her appearance a lot. Her voice is also better than when she played here before and she put her numbers over most successfully. Miss Nice has been endowed with a pleasing personality which she uses to advantage. Her wardrobe is handsome to look upon.

Wilton has discovered a new soubrette in Arlone Johnson, who with this season's training should make them all take notice. She is a clean cut looking brunette with fine lines and form of pleasing proportion and a corking good voice for jazz and fast numbers. She took care of all she had Thursday night in great shape. She reads her lines well, dances, does splits and has a kick in either foot. Her dresses were neat and pretty.

Charlie Taye is doing second comedy, a Hebrew role with little make up and no crepe. He is not in many scenes and did not have much of an opportunity to show what he can do.

Bob Bennett and Phil Fletcher were in a few of the bits doing well and in several numbers, but scored in their specialty they do early in the show.

Glen Walsh is the second soubrette, a pretty, well formed little girl and Phil Walsh is doing bits.

Wilton staged a novel opening, a boat and bench scene, at night with the moon showing, dark stage, for the opening number, then the lights go up, showing most of the company on stage.

Wilton does his "Mr. Gabby" song assisted by some of the chorus girls.

Wilton and Jimmy Bennett then went into the "dress according to the color of the hair" bit. The "French" bit following, going over very well as Wilton, Bennett and Miss Walsh did it.

The "imaginary drink" bit was well taken care of by Jim Bennett, Bob Bennett and Miss Nice.

A pretty ballet prettily danced by the girls in the chorus, was next offered in which Miss Kelly offered a neat toe dance.

Taye and Miss Walsh pleased with their dancing specialty.

Bennttt and Fletcher offered a musical specialty in one that went big. Bennett played an accordeon and Fletcher a solo saxophone for the first three numbers and then he played a clarionet for the last number, in which they use a small shimmy doll on a table. They play well and went big.

Miss Nice and Miss Johnson more than pleased with a singing specialty of three numbers. The girls harmonized well and sang sweetly.

In the operatic singing bit by the six men which they did acceptedly, Jim Bennett did a clever bit of dancing.

The "illusion" bit was well done and caused plenty of amusement as Wilton, Jim Bennett and Bob Bennett did it.

Dorothy Hitte and Gene Smith offered a neat musical act, one at the piano and the other playing the violin. They went over very well.

In a jazz band made up of Bob Bennett, Fletcher, Taye, Walsh and the Misses Nice, Johnson and Walsh, the company have a fine band and good musicians. They play creditably.

The "mind reading" act was offered by Wilton in the audience, Jim Bennett as a female mind reader and Miss Johnson as the assistant offered plenty of amusement.

In the fighting bit Jim Bennett created plenty of laughs in boxing with three huskys.

Wilton has a dandy show with lots of speed, plenty of comedy, good singing and dancing, fine specialties, pretty girls and good cast. SID.

UNION SQUARE SHOW, CLEVER AND FULL OF COMEDY, SCORES HIT

The Kahn Players at the Union Square Theatre last week presented another of those comedy shows that has made that house famous in burlesque in the past few years. Kahn has ten principals in his cast and he uses them all to an advantage. Tom Howard again produced the show, which was one continuous laugh from the time the show started until the finale.

He called the first part "Painting the Town" and the burlesque "Over the Wall." Solly Fields again offered several novelties in the way of numbers.

The comedy was taken care of in a most amusing manner by Howard and Joe Rose, while Joe Lyons handled the "straight" in an excellent way. Classy Johnny Kane, the singing and dancing juvenile was in several of the bits and put his number over in fine form. Eddie Welch took care of his part all right.

Frances Cornell had more to do last week than the week before, appearing in a few more bits, which she handled capably. She should be given more to do, as she is a great burlesque woman.

Helen Adair had several numbers and was in some of the scenes and she sure did well.

Clever Margie Pennetti put her numbers over with a punch, as did Hattie Beall the soubrette and Helen Daly the little ingenue.

The girls in the chorus were well costumed and worked hard in numbers that looked pretty from the front. The scenery was new and a relief to the tired eye.

After the opening chorus, the "table" bit which was a big laugh was offered by Howard, Rose, Lyons and the Misses Pennetti and Beall.

The "wife" bit was well done and good for a laugh as Howard, Lyons and Miss Cornell did it.

Miss Adair sang "Mary" prettily and the number was well staged and nicely carried out by the girls in the chorus.

The "auto" bit was full of comedy situations and it was not overdone. Howard, Rose and Misses Beall and Daly did it.

"Alabama Moon" was sung by Miss Cornell who appeared in tights looking strikingly fine, and she rendered the number exceptionally well.

The "fresh eggs served here" bit was a big scream and had the crowded house in an uproar during the entire action of the scene. It was given by Howard, Rose, Lyons, Kane and Welch.

Kane assisted by the chorus was a big success, with his number "Down Yonder." He introduced a neat dance in the number and was applauded for his efforts.

The "dog" bit was amusing as it was done by Rose, Lyons and Miss Adair.

Miss Pennetti was a big hit singing "Silver Lining," receiving several encores.

The "Patent medicine" bit was another big laughing scene as Howard, Rose, Lyons, Welch and the Misses Pennetti and Beall did it.

Gara Zora the classical dancer offered a new dancing number that was both pleasing and artistically presented.

There were a number of other bits and scenes in the burlesque that caused plenty of amusement.

The house was packed last Saturday and they were standing six deep on the orchestra floor. SID.

BILLY DAVIS GOING TO EUROPE

Mr. and Mrs. Billy Davis of the "Social Follies," will sail for England on May 3. Davis is going over on business.

MASONIC SERVICE FOR DINKINS

Funeral services were held over Thomas W. Dinkins, April 13, by Pacific Lodge, at the Masonic Temple, and burial took place at Evergreen Cemetery, Brooklyn, the same day. Among those who attended were Mr. and Mrs. William S. Campbell, Phil Sheridan, Charles Franklyn, Harry Hyams, Vinnee Henshaw, Mr. and Mrs. George Peck, Mr. and Mrs. William Jennings, Al Reeves, Mr. and Mrs. Harry Hastings, James H. Curtin, Fred Rider, B. E. Forrester, Fred Muller.

STOCK AT THE HOWARD

The Howard Boston will open with stock on Monday, May 2. Ed. Lothrop was in New York engaging people for the show last week. He has signed so far Fred Binder, Billy Spencer, I. B. Hamp, Harry Bentley, Eddie Golden, Harry Van, Shirley Mallette, Jean Fox and Mabel White. William Trueheart will manage the company. There will be thirty-two girls in the chorus.

BEATTY SIGNS ACTS

E. Thos. Beatty has signed Hal Sherman, dancer, with the "French Frolics," to be featured with one of his shows next season. He also signed Wallace Jackson, a juvenile, for next season, and re-engaged, so far, Harry Steppe, Sadie Banks and Dixie Mason.

SAM GOLDEN OUT OF HOSPITAL

Sam Golden, who formerly did a "single" in vaudeville, was discharged from the New York Hospital last Thursday, where he had been operated on. He was confined to the hospital for several weeks. He is now at the St. George Hotel, New York.

LUCILE ROGERS RETURNS

After two weeks' illness Lucile Rogers returned to the National Winter Garden on Monday of last week.

RUTH ROLLINGS AT THE GARDEN

Ruth Rollings opened at the National Winter Garden, Monday. Miss Rollings played this house last season.

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VAUDEVILLE BILLS

(Continued from Page 22)

BUTTE.

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

SPOKANE.

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

WALLA WALLA AND NO. YAKIMA.

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

SEATTLE.

Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

VICTORIA.

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

VANCOUVER.

Pantages—4 Paldrons—Ernest Hiatt.—Leroy & Mabel Hart—The Decorators—Temple Four—Shaw's Circus.

TACOMA.

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulieka & Co.

PORTLAND.

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

TRAVEL.

Pantages—Gordon & Day—Engle & Marshal—Hugo Lutgens—Britt Wood—The House of David Band.

SAN FRANCISCO.

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

OAKLAND.

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

LOS ANGELES.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Mariza Rehn—Quinn & Caverly—September Morn.

SAN DIEGO.

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

LONG BEACH.

Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone Four—Sampsel & Leonhard Co.—Tom Kelly—Copelli's Circus.

SALT LAKE.

Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primerose's Minstrels—Zelda Santley—5 Petrowars.

OGDEN.

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

DENVER.

Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Juinar of the Sea. W. W. M. A.

W. V. M. A.

CHICAGO.

Lincoln (First Half)—Godfrey & Henderson—Nevins & Mack—Frank Dobson & His Thirteen Sirens. (Second Half)—Joe Melvin—Gertrude Newman—Imhoff, Conn & Corrine—Mullen & Francis—Monroe Brothers.

American (First Half)—Graham & Benson—Imhoff, Conn & Corrine—Bert Fitzgibbon—Monroe Brothers. (Second Half)—Garcinetti Brothers—Langford & Frederick—Hall, Ermine & Brice—Lillian Walker—Jas. & Etta Mitchell.

Kedzie (First Half)—Adonis & Dog—Gertrude Newman—Klass & Brilant—Byron & Haig—Bobby Randall Johnson, Baker & Johnson. (Second Half)—Breakaway Barlows—Story & Clark—Mathews & Blakeney—Sabastian & Myra Girls—Bert Fitzgibbon—Frank Stafford & Co.

Empress (First Half)—Two Edwards—Walters, Hopkins & Churchill—Mathews & Blakeney—Brown, Gardner & Barnett—Roy La Pearl—Frank Stafford & Co. (Second Half)—Byron & Haig—Wm. Sisto—The Sirens.

Logan Sq. (First Half)—Jack Rohler & Muff—Ferguson & Sunderland—Hunting & Francis—Three Ankers. (Second Half)—Two Edwards—Klass & Brilant—Mack & Lane—Seven Bracks.

ALTON, ILL.

Hippodrome (First Half)—Harry Ellis—Ray Snow & Co. (Second Half)—Bernard & Ferris—Elly.

ATCHISON, KAN.

Orpheum Dunlay & Merrill—Jupiter Trio.

BLOOMINGTON, ILL.

Majestic (First Half)—Follette's Monks—Bobby Harris—Jazzland Naval Octette. (Second Half)—Tracey & McBride—Welch, Mealy & Montrose.

BARTLESVILLE, OKLA.

Odeon (First Half)—Arselma Sisters—Jack Russell & Co.—Claude & Marion Cleveland. (Second Half)—Gilmore & Castle—Four Milos.

BELLEVILLE, ILL.

Washington—Elly—Alice Hamilton—Ishikawa—Brothers. (Second Half)—Worden Brothers—Ray Snoom & Co.—Thirty Pink Toes.

CEDAR RAPIDS, IOWA.

Majestic (First Half)—Cook & Valdare—Storey & Clark—Tracey & McBride—Chas. Nelson—Hungarian Rhapsody. (Second Half)—Brosius & Brown—Taylor & Frances—Jas. Grady & Co.—The Volunteers—Emma Carus—Roy & Arthur.

COUNCIL BLUFFS, IOWA.

Waak & Lewand Sisters.

CHAMPAIGN, ILL.

Orpheum (First Half)—Breakaway Barlows—Meredith & Snoozer—Mack & Lane—Owen McGiveney—Wm. Brack. (Second Half)—Snell & Vernon—Gordon & Delmar—Will Stanton—Kimberly, Page & Co.—Roof Garden Trio.

CENTRALIA, ILL.

(First Half)—Worden Brothers—Davis & Chadwick—Jack Levy & Girls. (Second Half)—Rene & Florence—Hamilton Walton—Toyama Japs.

RACINE, WISC.

Rialto (First Half)—Redford & Winchester—Walters Wanted—Kimberly, Page & Co.—Olson & Johnson. (Second Half)—Rice Pudding.

DES MOINES, IOWA.

Majestic (First Half)—Hayden, Goodwin & Rowe—Mixtures—Taylor & Francis—Brosius & Brown. (Second Half)—Naio & Rizzo.

DAVENPORT.

Columbia (First Half)—Joe Melvie—Jas. Grady & Co.—Bevan & Flint—Bothwell Browne. (Second Half)—Cooke & Valdare—Byrde & Allen—Beatty & Evelyn—A Hungarian Rhapsody—Bothwell, Browne & Girls.

EVANSVILLE.

(First Half)—Frear, Baggett & Frear—Princess Nai Tai Tai—Frank Wilcox & Co.—Montgomery & Allen—The Briants. (Second Half)—Tuscano Brothers—Geo. Damarel & Myrtle Vail—Alice Hamilton—Anatol Friedeland & Co.

ELGIN, ILL.

Rialto (First Half)—Steed Septette. (Second Half)—Murray Bennett—Pearl's Gypsies.

E. ST. LOUIS, ILL.

Erber's (First Half)—Thirty Pink Toes—Tale of Three Cities—Yates & Reed—Toyama Japs. (Second Half)—Binns & Burt—Bigelows & Clinton—Magic Glasses—Jas. Dooley & Co.

FLORENCE, KAN.

Mayflower (Thursday Only)—Bedell—Geo. & Marie Brown—Hill & Quinnell—Harrison Dakin & Hogue—Belfords.

GALESBURG, ILL.

Orpheum (First Half)—Wynne & Carmen—Briscoe & Rauh—Kay, Hamlin & Kay. (Second Half)—Connell, Leona & Zippy—Murray Voelk—Ruffles.

GRANITE CITY, ILL.

Washington (First Half)—Bernard & Ferris—Merriman Sisters. (Last Half)—Powers & Wallace.

HUTCHINSON, KAN.

New Midland (Fri. & Sat.)—Bedell—Geo. & Marie Brown—Hill & Quinnell—Harrison, Dakin & Hogue—Belfords.

JOILETT, ILL.

Orpheum (First Half)—Beatty & Evelyn—Novelle Brothers. (Second Half)—Will & Harold Brown—Jazzland Naval Octette.

KENOSHA, WISC.

Virginian (First Half)—Walters, Hopkins & Churchill—Max Bloom & Alice Sher—Jack Roshier & Muff. (Second Half)—Lucianna Lucca—Waiters Wanted—Brown, Gardner & Barnett.

KANSAS CITY, MO.

Globe (First Half)—Harry Tsuda—Bayle & Patsy—Jack Trainor & Co.—Black & O'Donnell—Schepp's Comedy Circus. (Second Half)—Beck & Stillwell—Hayatake Brothers.

LINCOLN, NEB.

Liberty (First Half)—Waak & Lewand Trio—Fitzerand Daye—Novelty Trio—Beck & Stillwell—Hayatake Brothers. (Second Half)—Marion Drew—Cleveland & Faye—Kingsbury & Munson—Jessie & Hubert—Golden Troupe.

MADISON.

Orpheum (First Half)—Rose Kress Duo—Sam & Blanche Ross—Daniels & Walters—Vera Gordon & Co.—Murray Bennett—Gordon's Circus. (Second Half)—Jack Roshier—Four of Us—Orren & Drew—Goslar & Lusby—Bevan & Flint—Bottomley Troupe.

MASON CITY, IOWA.

Cecil (First Half)—Jewel & Raymond—Dan Holt & Co.—Grandall's Brazilian Circus. (Second Half)—Martelle.

MURPHYSBORO AND HERRIN.

Hippodrome (Murphysboro Monday, Herrin Tuesday)—Joe Jenny Trio.

OMAHA, NEB.

Empress (First Half)—Kingsbury & Munson—Cleveland & Faye—Jessie & Hubert—Golden Troupe. (Second Half)—Mixtures—Dan Ahern—Waiman & Berry—Weston's Models.

OKMULGEE, OKLA.

Cook (First Half)—Gilmore & Castle—Wilfred Clark & Co.—Bobbe & Nelson—Four Milos. (Second Half)—Arselma Sisters—Jack Russell & Co.—Claude & Marion Cleveland.

PEORIA, ILL.

Orpheum (First Half)—Willa & Harold Brown—Langford & Fredericks—Jed Dooley—Sebastian & Myra Sisters. (Second Half)—Follette's Monks—Ferguson & Sunderland—Hart, Wagner & Eltis—Black & White Revue—Leo Beers—Johnson, Baker & Johnson.

QUINCY, ILL.

Orpheum (First Half)—Connell, Leona & Zippy—Murray Voelk—Ruffles. (Second Half)—Wynne & Carmen—Briscoe & Rauh—Kay, Hamlin & Kay.

ROCKFORD.

Palace (First Half)—Frazier & Peck—Four of Us—Orren & Drew—Goslar & Lusby—Hart, Wagner & Eltis—Roy & Arthur. (Second Half)—Adonis & Co.—Wilbert & Saul—Rice Pudding—Max Bloom & Alice Sher—Olsen & Johnson—Gordon's Circus.

ST. LOUIS.

Grand—The Three Melvins—Bennington & Scott—Aurora & Co.—Nelson & Bailey—Maidie De Long—Old Black Joeland—Greene & Deane—Eddie Carr & Co.—Dancing Kennedys.

(*Continued on page 31*)

FRED **JARVIS and HARRISON** FREDERICA

In "LONESOME" "Watch this space" Working all the time

ORCHESTRA NEWS

MUSICIANS COMPETE

CHICAGO, Ill., April 18.—Chicago's professional violinists, pianists and singers who won first place several days ago in the Illinois State Contests for musicians, will compete again next Tuesday with the state winners in similar contests held in Iowa and Wisconsin. Winners of this tri-state contest will compete in a national contest which is to be held next month. The contests will be the chief topic of conversation at the National Music Trades Convention, which is to be held at the Drake Hotel, May 9-12, and which will be attended by music men from all over the country.

ANITA STEWART ROBBED

LOS ANGELES, April 16.—Anita Stewart was robbed of $11,000 worth of jewelry yesterday by a man who represented himself as being an electrician. He secured entrance to her home by telling the butler that he had come to look over the wires. Anita and her husband were at the studio at the time, and when they returned they discovered that the safety boxes had been broken open and their valuables stolen.

The theft occurred while the pseudo-electrician had sent the butler for a ladder that he might fix the lights.

The insurance company verified the value of the jewels.

COMPOSERS AFTER CONCERTS

PARIS, April 18.—Modern music is liable to disappear from French concert programs following a decision by the French Society of Authors and Composers to impose a tax on all recitals of their works.

At the Conservatoire last night Edouard Risler, in a concert of modern music, was prevented from playing modern French music as a result of the ruling by the society, and which was signed by Gabriel Faure and other composers, denying him the use of their compositions. As a result the pianist played old French and German numbers. Half the audience demanded their money back.

COLLEGE ORCHESTRA FOR LONDON

Cecil I. Crouse, of Philadelphia, will conduct an orchestra composed of Princeton students, which will sail on the *Olympic* June 2, for London. This organization, one of the best at Princeton, will play at the Savoy Hotel, London, for a month, and will then tour the continent during the rest of the Summer. Other members of the orchestra are E. M. Wilson and Tevis Huhn of Philadelphia, F. M. Roudebush of Memphis, F. M. Blow of Chicago, and Richard Berry and Gordon Lyle of New York.

GAHAGAN CONTINUES TO PLAY

Being utility man for an orchestra has some advantages. At any rate, so believes Bill Gahagan, who for some time has been acting as pianist for the supper shows at Proctor's One Hundred and Twenty-fifth Street. Last week Hugo Marks and his orchestra received notice that they were to be replaced by another pit crew. That is, all received their notice except Bill. When the new orchestra came in this week the pianist was retained and is still helping the performers to stop thinking of chow at the supper hour.

GABRILOWITSCH A U. S. CITIZEN

DETROIT, April 18.—Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra and famous pianist, was admitted to final citizenship by United States Judge Arthur J. Tuttle, here last week.

He was born in Russia in 1879 and came to this country in October, 1914. He is a son-in-law of the late Samuel Clemens (Mark Twain).

UTCHINICK AT CENTURY PROM.

Jack Utchinick and his Broadway Syncopated Orchestra, a singing organization, are now playing at the Century Promenade.

WARNED OF SMYTHE FAKIR

Representing himself as Billy Smythe, songwriter, a fakir has been hoodwinking orchestra leaders during the last week, according to Nib King, in charge of the Billy Smythe music publishing offices in the Astor Theatre building. More than a dozen leaders have been approached during that time by the man, who carried with him professional copies of numbers written by Smythe. To them he represented himself as the writer and under this pretext borrowed money from several of them. According to King, Smythe is in Louisville, Ky. King also declares that he does not know how the man procured the copies.

MOVIE HAS FOUR ORCHESTRAS

MONTREAL, Can., April 17.—The Capitol Theatre, which opened here two weeks ago, has four orchestras. A twenty-five piece orchestra plays the overture and while feature pictures are being shown. A four piece ladies' orchestra accompanies the Weeklies, a seven piece jazz band the comedies, and another seven piece orchestra between the hours of five and eight p. m.

JAZZ ORCHESTRA IN CHINA

Earl Currens, with his jazz orchestra, is one of the big attractions in Shanghai, China, where he is playing at the Astor House. Americans and English who patronize the hotel are enthusiastic over his music, and already the natives have commenced to learn and admire the syncopated tunes.

DAVIS FORMS ORCHESTRA

NEW PHILADELPHIA, OHIO, April 16.—A new orchestra headed by C. E. Davis, the well known pianist, has been organized and will be introduced to the public Friday night in Wentz Hall, Dover. The orchestra is composed of six pieces.

AM. CONVENTION ON MAY 9

The twenty-sixth annual convention of the American Federation of Musicians will be held in St. Paul, Minn., during the week of May 9. A number of representatives of New York music publishers are planning to attend.

PAT. CONWAY'S SON DEAD

SYRACUSE, April 18.—Patrick Conway, bandmaster, now leader of the orchestra at the Robbins-Eckel Theatre, arrived too late at the bedside of his dying son at Albuquerque, N. M., last week. His son, Paul R. Conway, died on Friday, just 24 hours before his father reached him.

MAURICE HAS OWN PLACE

PARIS, April 14.—Maurice and Leonora Hughes have opened their own dance place here, at 14 Rue Caumartin, and are playing to great success this week. They are arranging to return to America and play a few weeks in New York shortly.

TO PLAY FOR DRIVING CLUB

Fred Henry and his orchestra, who returned last week from Miami, Fla., where they have been appearing all Winter at the Seminole Club, are to open for a fifteen week's engagelement at the Piedmont Driving Club, Atlanta, Ga., on April 23.

HENRY REORGANIZES ORCHESTRA

Maurice Henry has sold his Greenwich Village restaurant and is reorganizing "The Domino Five," a jazz orchestra that has been engaged to play at Canoe Place Inn, Long Island, this summer.

NEW ORCHESTRA AT 125TH ST.

Mike Kraublatt is leader of the new orchestra at Proctor's 125th Street Theatre.

CREATORE TO TOUR

Creatore and his band start soon for a tour of Canada and the South.

NEW ACTS AND REAPPEARANCES

(Continued from Page 20)

LEW WILSON

Theatre—*Audubon.*
Style—*Single.*
Time—*Sixteen minutes.*
Setting—*One.*

A versatile chap with a most likable personality and the faculty of being able to sell practically everything he offers. Wilson opens with a published comedy number which is put over effectively. He then does a whistling bit, spins several yarns to laughs, and displays his ability as a mimic of sundry things, such as steamboat whistles, automobile klaxons, etc.

A song dealing with the shimmy reveals Wilson as entailing great ability in being able to quake and drew an emphatic hand. For a close he does a bit on an Hawaiian guitar which fully merited the ensuing applause. Wilson has a breezy personality and this combined with his ability as an entertainer and his showmanship should enable him to hold down a fairly good spot on any bill. At this house he registered an emphatic and deserved hit. J. Mc.

VERA CALHOUN AND CO.

Theatre—*Regent.*
Style—*"Moonbeams."*
Time—*Fourteen minutes.*
Setting—*In two (special).*

Miss Calhoun, supported by a young girl who does dancing, has evidently not spared expense as far as setting her act is concerned, but, with the ability offered, at best the act will do only for a flash on the better small time. Miss Calhoun sings and the other does some toe work.

The act is set with a special drop in two, with a circle in the center of the drop that is drawn aside to show the setting for each number. The scenery is very pretty. The songs are evidently special numbers, but the words can be hardly understood as sung by Miss Calhoun. Her voice is ordinary. The toe dancer is cute. G. J. H.

FRANK TERRY

Theatre—*American.*
Style—*Comedy, character songs.*
Time—*Eighteen minutes.*
Setting—*"One."*

Frank Terry, who evidently is an Englishman, and an old-timer, made an unqualified hit, receiving strenuous applause after having taken several encores.

Opening in shabby clothes with a shock wig and a cane, he started with a number, and after a few bars, did a very hard and funny fall. Some talk followed which got laughs, punctuated by other falls, which caused the laughs to become accentuated.

An acrobatic dance in a style uncommon in this country, went for a hand as Terry made an exit with a sort of knee crawl.

For the next number, after announcing that he had been west directing and producing pictures for Max Linder and others, Terry offered a character study, "Blind."

For this Terry made an exit and returned in a sweater and cap and carrying a cane. He sang the number with his eyes closed, and for the second part did a recitation that was delivered with considerable force, concluding with the singing of "Why Should I Wish for Eyes?" This went over very strong, although of a type that has not been done here for years.

A military recitation followed for an encore, entitled "For His Country's Sake." It was short and of the sublime to the ridiculous type. After several bows to strenuous hands, Terry did his second encore, entitled "Mr. Booze," which was a fine character study, well enacted. H. W. M.

FOUR JACKS AND A QUEEN

Theatre—*City.*
Style—*Singing.*
Time—*Thirteen minutes.*
Setting—*Special in "full."*

At the opening of the act the interior of a cafe is seen and four fellows are seated around a table; several shadows were seen that evidently were not a part of the act. The fellows sang and were joined by a girl in costume of black and jet who also sang.

The quintette emerged from the cafe and sang, the harmony was lacking and unbalanced, the baritone being too heavy, the tenor singing sharp.

There is a dark change to the girl's apartment to which she has invited the "Four Jacks."

There is some more singing in which the information is dispensed that the "Queen" is going to do a Floradora girl. Just prior to her exit she reached for the fastening at the back of her dress indicating that a change was to be made and showing over anxiety.

The "Follow On" number, sung originally by Edna May in "The Belle of New York," was the next number sung by the girl in change of costume and this preceded a "Follies Girl" singing a jazz number; during this number the girl shimmied.

"The Four Jacks" next placed four chairs with backs to the audience and sat astride them. "I Want to Be Somebody's Baby" was sung and the chairs turned for the girl to sit down, following which the tipping back of the chair and kiss business was done in a manner similar to that employed in "The Little Blue Devil."

The idea of the act is good, it has been well staged, but the ensemble singing is poor. H. W. M.

GOLDIE AND WARD

Theatre—*American.*
Style—*Dancing.*
Time—*Nine minutes.*
Setting—*"One."*

A dancing act full of life and pep was opened by a man in Tuxedo and a blonde girl in a gown, the skirt of which was of heliotrope net over heliotrope and silver foundation and the bodice of which was of fish-scales. Depending from the waist, were several ribbons, at the free ends of which were small ball ornaments. A lavender hat and black slippers and stockings completed the costuming.

A snappy number was followed by a waltz clog to the strains of "She's the Daughter of Rosie O'Grady," which drew definite applause.

Subsequent to the girl's exit, the man did a solo dance in which there was considerable "winging." The dance was good, the "winging" was good and the hand that was received, was very good.

The girl returned in a short costume of crimson red, the skirt of which was in ruffled flounces and the bodice cut low and held in place with spangled shoulder straps. A head dress of feathers and spangles arranged diamond shape added effectiveness to the ensemble.

A published number was sung and followed by a dance which was well done, but in kicking, the line between the stockings and the bloomers showed. The girl should get longer stockings or wear tights.

While the man did another solo dance, the girl changed and made her re-appearance in a costume of orange, black and jet and ostrich plumes; there was a hat to match, the whole get-up being decidedly effective.

A double dance with Russian steps to fast tempo and a good "break" sent them over strong to three bows and legitimate applause. They wisely did not try to "steal" any bows nor take an encore. Could hold a spot in the better houses nicely. H. W. M.

V. M. P. A. "THE WHIZZING WHIRLWIND WIZARDS" **JACK DALY & HAZEL BERLEW** AMERICA'S PREMIER WHIRLWIND DANCERS NEXT WEEK **B. F. KEITH'S PALACE** N. V. A.

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ROBERT P. MURPHY DEAD

ALBANY, N. Y., April 16.—Robert P. Murphy, proprietor of the New Kenmore Hotel here, died today at the age of fifty-three after an illness of about three weeks. Mr. Murphy was born in Buffalo, N. Y.

Mr. Murphy, who was always interested in hotel and theatre enterprises, was well known by theatre folk throughout the country and had given many of them their first start in the business. Elsie Janis and Frances Starr, among others, owe their debuts on the stage to Mr. Murphy.

Robert Murphy was also interested in vaudeville and cabarets, having originated the first cabaret in New York twenty years ago. Recently he transformed the Kenmore Hotel dining room into one of the finest cabarets in the country at a cost of $150,000. Mr. Murphy owned the Kenmore since 1916 and had previously been connected with hotel enterprises in Washington, Niagara Falls, Atlantic City and New York City.

He established the College Inn in New York in 1906 and there opened the first cabaret. He was a life member of the Albany Lodge, No. 49, B. P. O. E.

He is survived by his wife, one daughter, Dorothy, and three sons, Robert P., Jr., Augustus and Harry, and one brother, James T. Murphy of Buffalo. Mr. Murphy's sons were associated with him in the management of the Kenmore.

Funeral services were held Tuesday, April 19, at St. Mary's Church, Albany.

GRANT TWO FRANCHISES

BALTIMORE, Md., April 18.—Two ordinances granting franchises on opposite corners of Greenmount avenue and Thirty-third street for the building of motion picture theatres were signed today by Mayor Broening. One theatre is to be built by Palmore & Homand and the other by the American Theatres Company. There has been a bitter controversy raging between the two concerns for the past two months over these two franchise ordinances. The Palmore & Homand ordinance was introduced in the City Council last October and was held up until the other ordinance, which was introduced in January, was ready for signing.

SWEDISH MARY SUED

"The Swedish Mary Pickford," Siegrid Holmquist, who has appeared in several motion pictures, was sued last week by Jane Richardson, recently of "Pitter Patter," for $225, which represents a month's unpaid rent for the apartment at 212 West Seventy-second street, which Miss Richardson alleges she sub-leased to Miss Holmquist. The Swedish actress lived in the apartment during the month of March and paid her rent for that period. Then she moved out of the apartment, although she had a two-months' lease. According to her attorneys, Roth & Altman, she neglected to pay the rent for April.

FILM EXPLOSION IN CAR

PITTSBURGH, April 18.—An explosion of films which were being shipped in the mail car of the Baltimore and Ohio train No. 16 resulted in a loss of $3,000 in parcel post shipments and the destruction of the mail car by fire. The explosion occurred just as the train was approaching the Pittsburgh station Saturday afternoon.

CO-OPERATIVE STOCK CLOSES

SAN FRANCISCO, April 18.—The Valencia Theatre, which for the past fourteen weeks has been running on a co-operative stock basis, playing dramatic stock, closed on April 17. Poor business caused the abandonment of the plan.

CORT SEEKS INJUNCTION

John Cort has filed his answer to the action brought by Ada Mae Weeks, through his attorneys, House, Grossman & Vorhaus. Miss Weeks alleged that he attempted to prevent her from procuring employment with other managers by telling them that she was under contract to him. She obtained a temporary injunction restraining Cort from claiming this. Cort alleges in the answer that she is under contract to him.

Cort's answer, which is a general denial, sets up a counter-claim alleging that he suffered damages on account of Miss Weeks leaving the cast of "Jim Jam Jems." He also asks that she be enjoined from rendering any services to any other manager or producer, and asks for a temporary injunction restraining her, pending the entry of final judgment in the suit. He also asks that Miss Weeks be required to pay him for all damages, losses and liabilities that he incurred as a result of her leaving the show.

FILMS IN JERSEY SAFE

TRENTON, N. J., April 18.—The motion picture industry will not be disturbed through legislation until 1922, the State Senate having closed its 1921 session sine die, without coming to a definite decision on the Sturgiss Bill. This bill, which called for the censorship of films, and also the fixing of prices for motion picture theatres, had reached its second hearing.. The sine die resolution, closing the session of the State Senate for the year, has laid it aside with other bills.

BEBE GETS 10 DAYS

LOS ANGELES, April 16.—Bebe Daniels, motion picture star, began a ten day jail sentence at Santa Ana today. She was arrested for speeding and decided not to fight her conviction.

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Wrote several scenes for "The Best Show"—for Hurtig & Seamon.
Rewrote and staged "Hip! Hip Hooray" Show—for Geo. E. Belfrage.
Rewrote and staged "Social Maids"—for Hurtig & Seamon.
Wrote "The Girls of the U. S. A."—for Hurtig & Seamon.
Wrote the first part of "Big Sensation"—for Henry P. Dixon.
Wrote and staged "The French Frolics"—for E. Thos. Beatty.
Staged "Tid Bits of 1921"—for E. Thos. Beatty.
Wrote and staged several scenes for "Big Wonder Show"—for Hurtig & Seamon.
Rewrote and staged "Razzle-Dazzle" Show for Harry Hastings.
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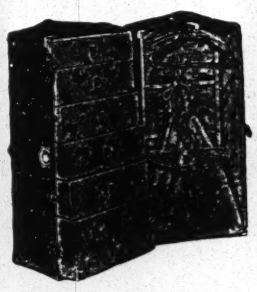

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FILM FLASHES

Duncan, Oklahoma, will soon have two new motion picture theatres.

George Bancroft has been engaged by Hugo Ballin for a leading role in "Ave Maria."

Fannie Hurst's next picture is called "Back Pay." Seena Owen will have the leading role.

Little Jack Coogan will shortly be seen in his latest picture, "Peck's Bad Boy," under direction of Sam Wood.

Enid Bennett is retiring, a recent announcement states. She is leaving both the motion picture and legitimate stage.

Hamilton Revelle, star of filmdom, is to marry Cora Adams, an English actress. The wedding will take place in Naples, Italy.

Charlie and Sid Chaplin will establish a home in Los Angeles for their mother, whom they have brought from England.

Clara Kimball Young's next production has been completed and will be released shortly under the Equity Picture banner.

The Strand is arranging to have Jackie Coogan appear in person on Sunday, April 24, during the showing of "Peck's Bad Boy."

"Nobody's Kid," based on the novel "Mary Cary," will serve as the next Mae Marsh vehicle to be released by Robertson-Cole.

Frank B. Rogers has been appointed traveling sales manager for Robertson-Cole, and has already assumed his new duties.

Roland Rushton, former stage director, is now appearing in pictures for the purpose of learning the art of motion picture directing.

Charlie Chaplin's next picture will be called "Vanity Fair." It is a two reel comedy and will be released within the next few weeks.

"Over The Hill" entered its sixth home in this city at the Park Theatre at Columbia Circle, Sunday. The picture opened September 17.

E. Douglas Bingham has been engaged by Edwin L. Hollywood as studio manager and art director for the forthcoming Irene Castle productions.

Edith Roberts has started production at Universal City on her forthcoming feature. "My Lady of the Island," from the popular novel by Beatrice Grimshaw.

Harry Meyers has been secured by the Realart Company to play an important role with Bebe Daniels in "The March Hare," a comedy drama by Elmer Harris.

D. W. Griffith and Thompson Buchanan served in the city room of the *Courier-Journal* under Henry Watterson. Tod Browning as a boy sold the papers on the streets.

"The Wonderful Thing," the screen rights of which have been bought by Joseph Schenck, will be Norma Talmadge's next picture to follow "The Sign on the Door."

William Farnum is putting the finishing touches on his latest picture, "His Greatest Sacrifice," which is scheduled to be released April 17th. J. Gordon Edwards is directing.

Lionel Barrymore will create the title role in "Boomerang Bill" for Cosmopolitan productions. Tom Terriss will direct. The story appeared in the *Cosmopolitan Magazine*.

WURLITZER

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Viora Daniel, who last appeared in "The Life of the Party," and Josephine Hill, last in "Parlor, Bedroom and Bath," have both been engaged as leading women for Christie Comedies.

J. Barney Sherry has been engaged to play a leading part in "Back Pay," the Fannie Hurst story which Frances Marion adapted to the screen for Cosmopolitan productions.

Edward Newmark, a young English actor, appearing in the Griffith film "Dream Street," is playing a juvenile role in "Determination," which film is in the process of completion.

James Rennie, of "Spanish Love," has been engaged for the leading male role in Fannie Hurst's "Star Dust" now being taken at Fort Lee, in which Hope Hampton is starred.

Thomas Holding has been engaged as leading man for Pathe's first scenario by Rudyard Kipling. It is called "Without Benefit of Clergy." James Young is directing the production.

Louis Calhern, formerly a newspaper cartoonist, who portrayed the leading role in "What's Worth While?" has been placed under contract by Lois Weber for her forthcoming productions.

Tom Forman will leave soon for the East to direct Thomas Meighan in "Cappy Ricks," an adaptation of a number of Peter B. Kyne's stories which has been accomplished by Albert S. Levin.

Maxwell Karger, Metro director, has returned to the company's Hollywood, California, studios, after a year at Metro's New York studios. He is starting work on a new Bert Lytell production.

Conway Tearle has begun work on his forthcoming picture production, which will have the working title of "Ye Shall Pay." Zena Keefe will be seen as his leading lady while Ralph Ince will direct.

The Black Hawk Picture Company has been incorporated at Tulsa, Okla., with a capital stock of $15,000. The incorporators are William P. Hillman, D. M. Martindale and M. L. Riggens, all of Tulsa.

Dwight S. Perrins has resigned from Associated Producers, Inc., where he was assistant general manager of distribution, to become associated with F. B. Warren in the latter's new motion picture enterprises.

Lambert Hilyer, for many years associated with William S. Hart, has been engaged by Goldwyn to write the continuity for "The Man from Lost River," an original story for the screen by Katherine Newlin Burt.

After a long season spent in modern picture work in the East, Miriam Cooper returned to California today to appear as the feature player of R. A. Walsh's first big independent production for First National.

"Moonlight," a dramatic story by George Kibbe Turner, has been purchased by Metro. The story is based on the scheming of an unscrupulous stock manipulator trying to possess himself of a young man's inheritance.

Mary Roberts Rinehart's first original scenario, "The Glorious Fool," went into production at the Goldwyn studios last week under the direction of E. Mason Hopper. Helene Chadwick and Richard Dix are in the leading roles.

Gladys Walton has finished her animal picture. The Universal production is called "The Man Tamer," and was directed by Harry B. Harris. The youthful star worked with several lions in the scenes where she appears as a circus girl.

Douglas Fairbanks will soon start work on "The Three Musketeers," the famous classic. The entire production will be under the supervision of Edward Knoblock, who promises it to be the most beautiful and elaborate film ever shown.

Danny Hall, technical and art director for Charlie Chaplin, is erecting the big interior sets to be used in a current production. Hall's services have been made available by courtesy of John Jasper, of the Hollywood Studios, Inc.

A new moving picture theatre is to be erected at the southeast corner of Gates and Tompkins avenues, Brooklyn, by a New York theatrical syndicate which has just purchased a group of flats and business buildings there for that purpose.

Burr McIntosh, one of the principals in the picture "Way Down East," attended the 100th performance of that picture in Cleveland, Aprill 11, and addressed the American Legion the following night on his plans for the care of disabled veterans.

George Beban, who is appearing in conjunction with his latest picture, "One Man in a Million," is starting toward the Pacific Coast where he will wind up his tour. The picture when played in Chicago is said to have broken all records for paid admissions.

Bert Lytell has just completed final scenes of "The Man Who," a Maxwell Karger production for Metro. Mr. Lytell has left for the West Coast studios of the company at Hollywood, Cal., where after a year's absence he will start work on his forthcoming production, "A Trip to Paradise." Virginia Valli will be seen as his leading lady.

WARREN FOUNDS NEW CONCERN

WILMINGTON, Del., April 15.—The F. B. Warren Corporation, a motion picture sales and distributing organization which will operate branch exchanges in the twenty or more motion picture distributing centers of the industry, has just been incorporated here. Complete distribution will be maintained through branch offices in Canada, through F. B. Warren, Ltd., a Canadian corporation, and offices in Europe will be maintained in London, Paris, Berlin and Milan. F. B. Warren, president and general manager of the new company, was one of the founders and vice-president and sales manager of the Goldwyn organizations, and who last year organized and operated the general management of the entire Associated Producers' distributing machine in the United States and Canada. Headquarters of the new company will be on upper Fifth avenue, New York.

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In a very pretty and effective set representing a room in a hotel, Robert Emmet Keane, Claire Whitney and Co., presented an exceptionally well written and cleverly enacted satire entitled "The Gossipy Sex."

In dimmed lights, with blue lamped candles, a man is discovered reading a book, and as the lights grew brighter, Miss Whitney, an attractive blonde of filmdom, recently annexed by Keane, made her appearance in a low cut gown of black jet; she looked striking.

Miss Whitney and the man reading the book have been recently married—in the play! Dialogue followed; relative to whether men or women were the biggest gossips, Miss Whitney reading her lines well with good enunciation.

Keane entered and received a reception; he is a clean cut fellow, looking well in a dress suit which he wears to perfection, and has a personality, ease of manner and poise, that make themselves felt immediately.

Keane, called Frank in the playlet, is a friend to each of the couple, although he hasn't seen either for a number of years. He turns out to be a male gossip and after some dialogue, leaves for a few minutes to make a phone call.

During his absence, the husband leaves and when Frank comes back, in talking to Miss Whitney the wife, although unknown to be so to Frank, knocks her husband and recites a lot of scandal about the previous episodes and escapades of the recent spouse.

The bride is apparently horrified and annoyed; she leaves and the husband reenters. The same process is gone through with the husband about the wife, many laughs being derived by the sparkling and witty dialogue which is remindful at times of Oscar Wilde and of the style somewhat of "Lady Windemere's Fan."

At the conclusion of the act, Frank is apprised of the fact that the two are married after having been handed a good "call down" by the wife.

Frank admits he was a cad and expresses surprise that the two are married. He furthermore states that he has acted badly and gossiped but unwittingly.

The phone rings and the call which has been switched to the room, proves to be for Frank. As the curtain descends slowly, Frank is engaged in retailing some further slander about someone, the lights dimming down to an amber spot thrown on Frank.

Kean used a "Ha-ha" that is a classic, although not unlike the same laughing sneer used in the "Devil," a play with the same general idea, in a way, as this sketch utilizes, although the subject matter is diverse.

The part of the husband afforded little opportunity for histrionics, almost playing itself; the man was acceptable in the part. Miss Whitney was much better than any of the other female picture stars we have seen on the legitimate stage, and Keane himself was clear cut and cameo-like in his gentlemanly and artistic portrayal of a part that had to be handled cleverly.

The act, just as it stands, should prove an excellent novelty attraction in vaudeville for some time to come, and in a sea of monotony, is a refreshing oasis. H. W. M.

COMMISSIONS FOR SHUBERTS

Lee and J. J. Shubert, who commenced three actions in the Third District Municipal Court against Emil Katz, who has the restaurant privileges at the Century Roof, for three weeks' unpaid commissions, have settled their claims out of court and withdrawn the actions. According to the contract in force between the Shuberts and Katz, 35 per cent of the gross receipts taken in by Katz were to be paid to the Shuberts at the end of each week. They sued for $635 for the week ending March 13th, $650 for the week ending March 20th, and $529 for the week ending March 26th.

NEW HOUSE FOR TRENTON

TRENTON, N. J., April 18.—A new motion picture house will be built on East State street here by the Hildinger Enterprices, local motion picture owners. Plans are being drawn by Walter Hankin, a Trenton architect, for a house one story in height with flooring of reinforced concrete. It will measure 60 by 150 feet and will be built at a cost of about $75,000. The new house is located near the State Street and St. Regis theatres.

JOAN GIBSON ILL

CHICAGO, Ill., April 18.—Joan Gibson, while playing a vaudeville engagement at Owosso, Mich., was taken seriously ill while on the stage. She was removed and immediately brought to Chicago where she was taken to the American Hospital and forced to undergo an emergency operation for appendicitis.

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VAUDEVILLE BILLS

(Continued from Page 28)

ST. LOUIS, MO.

Columbia (First Half)—Samaroff & Sonia—Shaw & Campbell—Warwick & Leigh Trio—Karn & Boene. (Second Half)—York's Dogs—Kelly & Mackey—Tale of Three Cities—Joe Jenny Trio—Ishikawa Brothers.

SIOUX CITY.

Orpheum (First Half)—Wilfred DuBois—Burke & Betty—Emma Carus—Flo & Ollie Walters—Cedora. (Second Half)—Rectors—Hayden, Goodwin & Rowe—Summertime—Marmein Sisters & Schooler.

SOUTH BEND.

Orpheum (First Half)—Jas. & Etta Mitchell—Bayes & Field—Lillian Walker—The District School—Mr. Leo. Beers—Garcinetti Brothers. (Second Half)—Bobby Harris & Co.—Vera Gordon & Co.—Chas. Wilson—Redford & Winchester.

SIOUX FALLS, S. D.

Orpheum (First Half)—Charles Lloyd & Co.—Dan Ahern—Waiman & Berry—Weston's Models. (Second Half)—Jewel & Raymond—Dan Holt & Co.—Miniature Revue—Flo & Ollie Walters.

SPRINGFIELD.

Majestic (First Half)—Binns & Bert—Gordon & Delmar—Will Stanton—Bigelow & Clinton—Mullen & Francis—The Black & White Revue. (Second Half)—Bud & Jessie Grey—Meredith & Snoozer—Owen McGiveney—Hunting & Francis—Bobby Randall—The Three Alex.

TERRE HAUTE.

(First Half)—Tuscano Brothers—Geo. Damarel & Myrtle Vail—Powers & Wallace—Anatol Friedland & Co. (Second Half)—Frear, Baggett & Frear—Princess Nai Tai Tai—Frances Wilcox & Co.—Montgomery & Allen—The Briants.

TOPEKA, KAN.

Novelty (First Half)—King Sauls—Howard & Atkins—W. B. Patton & Co.—Dunlay & Merrill—Jupitar Trio. (Second Half)—Harry Tsuda—Bayle & Patsy—Jack Trainor & Co.—Black & O'Donnell—Schepp's Comedy Circus.

WICHITA, KAN.

Princess (First Half)—Geo. & Marie Brown—Bedell—Hill & Quinnell—Harrison, Dukin & Hogue—Six Belfords. (Second Half)—Howard & Atkins—W. B. Patton & Co.—Dunley & Merrill—Jupitar Trio.

MARCUS LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Evelyn Phillips—3 Martells—Howard & Craddock—Kinkaid Kilties—Freeman & Lewis—Mr. & Mrs. Sydney Payne—Wilson & McAvoy—Kramer & Patterson. (Second Half)—Gabby Brothers—Tess & Ann Carter—Grace Ayres & Bro.—Braxton & Hawkins—Cardo & Noll—4 Ushers—Daisy Dean & Co.—Hawthorne & Cook.

Victoria (First Half)—Aerial Macks—Sonia Meroff & Co.—Fred Weber & Co.—Fisher & Lloyd. (Second Half)—3 Martells—Leonard & Porray—Bob Ferns & Co.—Tilyou & Rogers—Horace Golden & Co.

Lincoln Sq. (First Half)—Elwin Trio—Mulcahy & Buckley—Connors & Boyne—Dixie Four—Margor & Francis. (Second Half)—De Pierre Trio—Sonia Meroff & Co.—Van & Carrie Avery—Josephine Harmon—Hazel Green & Co.

Greeley Sq. (First Half)—Albert Donnelly—Collins & Dunbar—Laurie Ordway & Co.—Al H. White & Co.—Artie Mehlinger—Grace Ayres & Brother. (Second Half)—Pedrick & Devere—Fred Weber & Co.—Artie Mehlinger—Kramer & Patterson.

Delancey St. (First Half)—Lew Huff—Leonard & Porray—Phillips & Ebby—Tilyou & Rogers—Around the Clock. (Second Half)—Siegel & Irving—Crane Sisters—Freeman & Lewis—Mr. & Mrs. Sydney Payne—Wilson & McAvoy—Elwin Trio.

National (First Half)—Work & Mack—Barlow, Banks & Gay—Wardell & Doncourt. (Second Half)—Lew Huff—Adams & Robinson—Phillips & Ebby—Laurie Ordway & Co.—Around the Clock.

Orpheum (First Half)—Richard Wally & Co.—Braxton & Hawkins—Daisy Dean & Co.—Robinson McCabe Trio—Lola Brava & Co. (Second Half)—The Ovandos—Albert Richard—Fortune Queen—Fisher & Lloyd—Margot & Francois.

Boulevard (First Half)—Pedrick & DeVere—Albert Rickard—Yorke & Maybelle—Hanlon & Puppets. (Second Half)—Binns & Edmonds—Cedric, Lindsay & Hazel—Nobody Home—Jo-Jo Harrison—Aerial Macks.

Ave. B (First Half)—John Blondy & Sister—Francis & De Mar—Loew—Evans & Stella—Ben Linn—Nobody Home. (Second Half)—Hawley & Saxton—Baldwin, Sustin & Goines—Valda & Co.

BROOKLYN.

Metropolitan (First Half)—Gabby Brothers—Rose Valyda—Bob Ferns & Co.—Hawthorne & Cooke—Horace Golden & Co. (Second Half)—Erford's Golden Whirl—Yorke & Maybelle—Al H. White & Co.—Howard & Craddock—Lola Brava & Co.

Fulton (First Half)—De Pierre Trio—Crane Sisters—Ward & Wilson—Van & Carrie Avery—Frank Terry—**Nearly a** Prince. (Second Half)—Richard Wally & Co.—Rose Valyda.

Palace (First Half)—Hawley & Saxton—Baldwin, Austin & Goines—Valda & Co. (Second Half)—Lowe, Evans & Stella—Sobel & Weber—Doree's Celebrities.

Warwick (First Half)—Sobel & Weber—Dancers Supreme. Second Half)—Francis & De Mar—Mulcahy & Buckley—John Blondy & Co.

BALTIMORE.

Chas. Gibbs—Geo. Randall & Co.—Tappan & Armstrong.

BOSTON.

(First Half)—Rose & Dell—Ryan & Weber—Florence Henry & Co.—Halley & Noble—Kaisha & Co. (Second Half)—Wright & Wilson—McConnell & West—Tripoli Trio—Arthur Devoy & Co.—Celia Weston & Co.

FALL RIVER.

(First Half)—Wright & Wilson—McConnell & West—Arthur De Voy & Co.—Celia Weston & Co. (Second Half)—Rose & Dell—Ryan & Weber—Florence Henry & Co.—Halley & Noble—Kaisha & Co.

HAMILTON.

(First Half)—Rondes Duo—Alf Grant—Tid Bits—Cy & Cy—Glockers. (Second Half)—Sterling Rose Trio—Al Lester—Oveaseas Revue.

HOBOKEN.

(First Half)—Bollinger & Reynolds—Murphy & Murphy—Herman Lieb & Co.—Weber, Taylor & Hicks. (Second Half)—La Hoen & Dupreece—Jean & Valjean.

HOLYOKE.

(First Half)—The Ovandos—Cedric Lindsay & Hazel—Cardo & Noll—Jo Jo Harrison—Erford's Golden Whirl. (Second Half)—Esther Trio—Curry & Graham—A Modern Diana—Dixie Four—6 Virginia Steppers.

MONTREAL.

Johnny Clark & Co.—Sol Kerns—La Coste & Bonase—Newport & Stirk—Dance Festival.

OTTAWA, CAN.

Paul & Pauline—Eugene Emmett—Chick & Tiny Harvey—Bryant & Stewart—Royal Harmony Five.

PROVIDENCE.

(First Half)—Helen Jackley—Tripoli Trio—Coffman & Carroll—Lee Beggs & Co.—Salle & Robles. (Second Half)—3 Cliffords—Steve Freda—Toy Shop—Amoros & Jeannette—Haras & Preston.

SPRINGFIELD.

(First Half)—3 Cliffords—Steve Freda—Toy Shop—Amoros & Jeanette—Heras & Preston. (Second Half)—Helen Jackley—Coffman & Carroll—Lee Beggs & Co.—Salle & Robles—Society Symphony.

TORONTO.

Loew's—King Brothers—Lowry & Raynor—Helen Davis—Harry Brooks & Co.—Swartz & Clifford—6 Musical Nosses.

Uptown (First Half)—Sterling Rose Trio—Boothby & Everdeen—Al Lester—Oveaseas Revue. (Second Half)—Dondas Duo—Deane & Read—Alf Grant—Tid Bits—Cy & Cy—Glockers.

WASHINGTON, D. C.

King & Cody—Lynn Cantor—Walter Fenner & Co.—Anger & Adelon—Odiva & Seals.

LONDON, CAN.

(First Half)—La Rose & Lane—Berry & Nickerson—Maurice Samuels & Co. (Second Half)—Gorgalis Trio—Howard & Lewis—Martin & Courtney.

WINDSOR, CAN.

(First Half)—Gorgalis Trio—Howard & Lewis—Martin & Courtney. (Second Half)—La Rose & Lane—Berry & Nickerson—Maurice Samuels & Co.

"STEP LIVELY GIRLS"

(*Continued from page 14*)

over better than at any time we have seen them in vaudeville. It's a fine act; they do some great stunts and falls and finish with a burlesque wrestling bit that offered plenty of comedy.

The "boxing" bit was very amusing as Barclay, Morgan and Mundy did it.

The "arrest" scene proved successful and was crowded with laughs. Barclay, Morgan, Paine, Munday, one of the trio and the Misses Wilson and Moore were in it. The material and situations were witty.

Morgan was a small size riot with his specialty. Wearing a loud black and white check suit, he told a few stories and then went into his dancing, which the audience could hardly get enough of. They applauded way into the following number.

The "acting" scene afforded plenty amusement with Barclay, Paine, Mundy and Miss Cunningham in it.

"Step Lively Girls" has a fine cast, pretty girls, handsome costumes, and is one of the best comedy shows of the season. SID.

BRENNAN OPENS TAB.

PORTLAND, ME., April 16.—George Brennan will open his new "tab" on Monday at the Gayety Theatre this city. He calls it the "Boston Belles"; in it are Grace Gould, Edna Lawrence, Muriel Wainwright, Billy Hall, Harry Lewis, Clifford Blanchard and the five Hendersons. Brennan will work straight and produce the show. Eight girls are in the chorus.

BURLESQUERS ROBBED

Joe Lyons, straight man, and Johnny Kane, juvenile, of Kahn's Union Square Stock Co., who had an apartment at the Edmonds Apartments at 776 Eighth avenue, New York, were robbed the night of April 10, while they were out. The thieves got away with wearing apparel and other articles valued at over $200. They were in apartment 11.

ACTORS BOOKED FOR STOCK

Lou Redelsheimer booked the following people for the stock at the Gayety, Philadelphia, this week: Sidney Rogers, Bob Gerard, Burton Carr, Burns and Clark, Cecil Jefferson and Elsie Berger. They go to Baltimore next week.

"KANDY KIDS" CLOSING

Lena Daley and her "Kandy Kids" are playing this week in Long Branch Monday, Allentown Tuesday, Reading Wednesday and Thursday and Trenton Friday and Saturday, where they close the season.

ALICE LAWLER WITH KELLY

Alice Lawler, who has been a hit with Jack Singer's Show this season, stopping the show at nearly every performance, has been transferred from that show to the Lew Kelly Show and opened with them Monday at the Casino, Brooklyn.

Miss Lawler has signed with Arthur Pearson for one of his shows next season.

BILLY SPENCER IN STOCK

Billy "Grogan" Spencer closed his season with Billy Watson's "Parisian Whirl" Company in Buffalo last Saturday night. He and Anna Armstrong will open in stock at the Howard, Boston, on April 25, for four weeks. He will then return to New York and open at Kahn's Union Square the 30th of May.

FIGHT IN BURLESQUE HOUSE

HARTFORD, April 18.—A fight will be staged here May 2, at the Grand Theatre, between Al Shubert of New Bedford and "Fighting Dick" Loadman of Buffalo.

This is the first boxing exhibition to be staged at a local burlesque house this season.

JOE WEBER BACK

Joe Weber returned from a three weeks' trip through New York state last Saturday, where he had been on an inspection trip looking over several vaudeville houses he is interested in.

MARGY MEYERS MARRIES

Margy Meyers, of the team of Meyers and Knice of the "Tid Bits of 1920," was married in San Francisco on April 5 to Dave Ray, manager of Loew's Hippodrome, San Jose, Cal. Miss Meyers left the show in Kansas City.

ED LEE WROTHE SHOW CLOSES

WASHINGTON, D. C., April 16.—Ed Lee Wrothe Show closed its season at the Gayety this city tonight. The "Social Maids" will jump from the Casino, Brooklyn, Sunday, to Pittsburgh, to play the balance of their time.

MARGIE PINNETTI RE-ENGAGED

Margie Pinnetti has been re-engaged by B. F. Kahn for next season. She has been at the Union Square all this season.

FRANKLYN TO MANAGE SHOW

Charlie Franklyn, of Strouse & Franklyn, will return to the road next season and manage one of the firm's shows. Harry Strouse will manage the other show.

"LID LIFTERS" CLOSE

Lew Talbot's "Lid Lifters" closed its season at the Gayety, Brooklyn, last Saturday night, after putting over a very good week. The gross was over the $15,000 mark.

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Attractions at City Theatres

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50
BILLY B. VAN and JAMES J. CORBETT, Robert Emmett Keane and Claire Whitney, Sallie Fisher & Co., Jack Rose, Mollie King and Charles King.

GEO. M. COHAN'S THREE BIG HITS
HUDSON THEATRE, West 44th St. Mats. Wed. and Sat.; Evgs. 8.30
AUGUSTUS THOMAS' NEMESIS A New American Drama
Under Mgt. Geo. M. Cohan
The Distinguished Cast Includes EMMETT CORRIGAN & OLIVE TELL
GEO. M. COHAN Theatre, B'way and 43d St. Evs. 8.30; Mats. Wed. & Sat.
GREATEST MYSTERY OF THEM ALL
THE TAVERN
"WHAT'S ALL THE SHOOTIN' FOR"
Knickerbocker B'way, 36th St. Evs. 8.15; Mats. Wed. & Sat. 2.15
GEO. M. COHAN'S COMEDIANS in the New Musical Comedy
"MARY" ISN'T IT A GRAND OLD NAME

ELTINGE Thea., W. 42d St. Evs. 8.45 Mats. Wed. & Sat., 2.30
A. H. WOOD Presents
"LADIES' NIGHT" IN A TURKISH BATH

LYCEUM West 45th St. Evgs. 8.30 Mats. Thurs. and Sat. 2.30
DAVID BELASCO Presents
INA CLAIRE In a New Comedy By Avery Hopwood
THE GOLD DIGGERS

REPUBLIC W. 42nd St. Evgs. 8.30 Mats. Wed. and Sat.
JOHN GOLDEN Presents
GRACE LARUE & HALE HAMILTON in a Selfish Comedy
DEAR ME;

CAPITOL BROADWAY AT 51st STREET
World's Largest, Most Beautiful Theatre
Personal appearance of Percy Grainger
TOM MOORE in "Made in Heaven"
CAPITOL GRAND ORCHESTRA
ERNO RAPEE, Conductor
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Next Week—STEP LIVELY GIRLS

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PAT WHITE CO.
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER

CASINO 39 Flatbush Ave., Bklyn. Daily Mat. Sterling 6944
Lew Kelly Show
Next Week—FOLLY TOWN

AL GILBERT TO PRODUCE FILMS

Al Gilbert, the booking agent and author, has dropped his booking work and is going to produce pictures. The Al Gilbert Film Productions is being incorporated in the State of New York with a capital of $250,000. Mr. Gilbert will be the president of the new corporation, with J. Errico, vice-president, and M. Mitarotordi, secretary and treasurer.

Mr. Gilbert has been producing pictures for some time, his latest release being "Is a Mother to Blame." His next production will be released on the fifteenth. The Joy Film Distributing Company is handling the Gilbert releases.

JOHN J. DALY IN HOSPITAL

PHILADELPHIA, April 18.—John J. Daly, an electrician with the "Adam and Eva" company playing here, is critically ill from a paralytic stroke at a local hospital. He is a resident of Boston.

AUTHORS' LEAGUE CHANGES NAME

At a meeting of the Authors' League of America last Thursday, both the structure and name of the organization were changed, it to be henceforth known as the Authors', Artists' and Dramatists' League of America. In altering the structure it was decided to include five distinct guilds—the Authors' Guild, the Dramatists' Guild, the Artists' Guild, the Screen Writers' Guild, and the Members at Large Guild. Rex Beach presided at the meeting and also scored the manner in which authors had been treated by the censorship advocates at Albany recently.

LOOP THEATRE CUTS PRICE

CHICAGO, Ill., April 18.—The downward trend in the admission price of motion picture theatres began Saturday when announcement was made by the management of Barabee's Loop Theatre that henceforth its prices would be 50 cents.

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Fred and Marjorie Dale
In "VARIETY A LA CARTE"
DIRECTION - - JACK LEWIS

CORDINI
The Wizard of the Piano Accordeon
Direction—JACK HENRY, U. B. O. Time. Loew Time—DANNY DAVENPORT

"BORROMEO"
Head of "DAVIGNEAU'S CELESTIALS." SAILING THIS WEEK TO THE PHILIPPINES. When return will bring back big Oriental Feature. MANY THANKS TO MY GOOD FRIENDS.

PROTEST AMERICAN FILMS

LONDON, April 7.—Theatrical writers here have been greatly disturbed by the importation of so many films from abroad, chiefly from America. One of them commenting on the fact that about 50 million feet of films have been imported during 1920, says that it is a national disgrace to let in so colossal a mass. He places the blame on the lack of proper and intelligent organization of the English output, saying that Great Britain takes a back seat and is neglible where she should, at the very least, be respected for her capacity to hold her own. The greatest part of the film trade of this country, he says, is in the hands of paltry, short-sighted money-grabbers.

SOLDIER BENEFIT AT KEITH'S

ATLANTIC CITY, April 18.—Benefit performance will be given at Keith's Theatre Friday and Saturday, April 22 and 23, by soldier performers for the 2nd Army Corps Leave Area. There will be 105 soldiers in the company, featuring the 28th Infantry Band, First Division Quartet, Camp Dix Soldier Players, Camp Vail Orchestra, Camp Vail Jazz Band, Private Sam Finburg, comedian, and a playlet entitled "How It Is Done," which shows the working out of America's problems of today by the United States Army.

STUDENTS GIVE PLAYS

George Pierce Baker and the students of his "47 Workshop" course in the drama which he is conducting at Harvard will give two matinee performances at the Morosco Theatre on Monday and Tuesday, April 18 and 19.

The bill will consist of one full length play called "A Punch for Judy" by Philip Barry, and three one-act plays. These are "Torches," by Kenneth Raisbeck; "Miss Mercy," by Louis Bray; and "Cooks and Cardinals" by Norman Lindau.

WANT TWO-CENT PIECE COINED

WASHINGTON, D. C., April 18.—A bill authorizing the coinage of a Roosevelt two-cent piece has been introduced in the Senate by Senator George P. McLean of Connecticut. The bill is the same as the one passed in the Senate during the last session but which the House did not pass. The campaign for this coin was originally started by the National Association of Motion Picture Industry, in order to avoid the time wasted in making change by motion picture theatres on account of war-tax.

TREASURERS' CLUB BENEFIT

The thirty-second annual benefit for the Sick and Burial Fund of the Treasurers' Club of America will be held at the Hudson Theatre Sunday evening, May 8. Mrs. Henry B. Harris, owner of the Hudson Theatre, has donated the use of the house, its staff, and the equipment, for the benefit. Alfred T. Darling, of the Royal Theatre, is arranging the program, which will include many people prominent in the dramatic and vaudeville world.

NEW HOUSE FOR PORT HURON

PORT HURON, Mich., April 15.—A new theatre with a seating capacity of 2,000 is to be erected here by Herbert L. Weil, who recently sold out his entire interests in the Family, Majestic, Regent and American theatres. The company which will finance the project has as its president John W. Mead, and Weil as general manager. The name for the new house will be selected through the medium of a newspaper contest.

MELVILLE'S $65,000 SUIT ON

The trial in the suit for $65,000 brought by Emil Melville of Interlaken against his former wife, Mae Melville, for an accounting of the property which she had held in custody for him during the twenty-five years of their married life, was begun here before the Judge Turner of Auburn, Ernest Gould of Seneca Falls, and John Collins of Ithaca, as referees. This is the second of three actions brought against the former Mrs. Melville, now Mrs. Halsey P. Minor of Interlaken. McDonald Brothers of Seneca Falls represent the defendent.

The first action, brought by Melville against Halsey Minor for alienation of his wife's affections and criminal conversation several years ago, resulted last September before Judge Thompson at Waterloo in a decision for non-suit. The case was carried to the Appellate division, which ordered a new trial, which will be held at the next sitting of the Supreme Court at Waterloo.

The third action is a suit for divorce under the New York laws, Mrs. Melville having established a residence in Pennsylvania and there obtained her divorce. The action has been placed on the Seneca county calender pending the outcome of the other two suits.

Melville, known throughout the country as "Marvelous Melville," is one of the cleverest acrobats and trapeze performers in American circuses.

MAUDE ADAMS MAKING FILM

Maude Adams, who will return to the stage in a new play this Fall under the management of A. L. Erlanger and Charles B. Dillingham, is at work at the laboratories of the General Electric Company in Schenectady, experimenting with a new process of taking colored moving pictures. "Aladdin," the first production to be made under her direction by the new process, has been written by herself. She will not act in the picture.

Miss Adams has not appeared on the stage since her collapse while touring in "A Kiss for Cinderella," about three years ago. Booth Tarkington and several other well-known authors have been asked to submit plays for her use in the Fall.

NEW HOUSE FOR TIMES SQUARE

For the purpose of erecting a fifteen-story office and theatre building, the Stanley Maustbaum interests of Philadelphia last week paid $1,250,000 for the Eno Estate property at Broadway and Forty-sixth street. The property, which comprises the two buildings at 1,556 and 1,558 Broadway, and the abutting row of five dwellings on a 100-foot plot at 157 to 163 West Forty-sixth street, is one of the ninety-one properties left by the late Amos F. Eno, who died in 1915. The deal had been pending since last December.

FAY TO GIVE BENEFIT

Frank Fay will donate the entire proceeds of his "Intimate Sunday Concert" at the Cort Theatre, on Sunday, April 24th, to Johnny Stanley, who is ill in the hospital. Stanley, who is a vaudeville performer, was taken suddenly ill last week. This Sunday's concert at the Cort, will be the twentieth and last offered there this season by Fay, who will put his show into rehearsal next week.

THEATRE SUES CITY

The Brooklyn Academy of Music last week filed a suit for damages of $43,000 against the City of New York before Supreme Court Justice Benedict for taking its courtyard rights in a proceeding to widen Lafayette avenue, Brooklyn.

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ALWAYS WORKING Dir. HOROWITZ & KRAUS

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves' Joy Bells—Gayety, Omaha, 18-23; Gayety, Kansas City, 25-30.
Abe Reynolds' Revue—Park, Youngstown, 18-20; Grand, Akron, 21-23; Star, Cleveland, 25-30.
Best Show in Town—Empire, Albany, 18-23; Casino, Boston, 25-30.
Bostonians—Bastable, Syracuse, 18-20; Gayety, Utica, 21-23; Gayety, Montreal, Can., 25-30.
Bowery—Palace, Baltimore, 18-23; Gayety, Washington, 25-30.
Bon Tons—Columbia, Chicago, 18-23; Star & Garter, Chicago, 25-30.
Big Wonder Show—Gayety, Detroit, 18-23; Gayety, Toronto, Ont., 25-30.
Dave Marion's Own—Empire, Providence, 18-23; Gayety, Boston, 25-30.
Flashlights of 1920—Empire, Newark, 18-23; Casino, Philadelphia, 25-30.
Follies of the Day—Casino, Philadelphia, 18-23; Miners in the Bronx, New York, 25-30 (close).
Folly Town—Hurtig & Seamon's, New York, 18-23; Casino, Brooklyn, 25-30.
Girls de Looks—Gayety, Washington, 18-23; Gayety, Pittsburgh, 25-30.
Girls of the U. S. A.—Star, Cleveland, 18-23; Empire, Toledo, 25-30.
Girls from Happyland—open, 18-23; Gayety, St. Louis, 25-30.
Golden Crook—Gayety, Buffalo, 18-23, (close).
Hip Hip Hooray Girls—Gayety, Montreal, 18-23; Empire, Albany, 25-30.
Hits and Bits—Gayety, Boston, 18-23; Columbia, New York, 25-30.
Harry Hastings' Big Show—Casino, Boston, 18-23; Grand, Hartford, 25-30.
Jollities of 1920—Hurtig & Seamon's, New York, 18-23, (close).
Jack Singer's Own Show—Orpheum, Paterson, 18-23; Majestic, Jersey City, 25-30.
Jingle Jingle—Gayety, Kansas City, 18-23; open, 25-30; Gayety, St. Louis, May 2-7.
Lew Kelly Show—Casino, Brooklyn, 18-23; Empire, Newark, 25-30.
Mollie Williams' Own—Grand, Hartford, Conn., 18-23; open, 25-30; New York, May 2-7.
Maids of America—open, 18-23; Miner's, Bronx, New York, 18-23.
Million Dollar Dolls—Olympic, Cincinnati, 18-23; Columbia, Chicago, 25-30.
Powder Puff Revue—Majestic, Jersey City, 18-23; Empire, Providence, 25-30.
Peek-a-boo—Gayety, St. Louis, 18-23, (close).
Roseland Girls—Empire, Toledo, 18-23.
Rose Sydell London Belles—Gayety, Toronto, Ont., 18-23, (close).
Social Maids—Gayety, Pittsburgh, 18-23; Youngstown, O., 25-27; Akron, 28-30.
Step Lively Girls—Columbia, New York, 18-23; Empire, Brooklyn, 25-30.
Sporting Widows—Empire, Brooklyn, 18-23; Palace, Baltimore, 25-30.
Town Scandals—Berchell, Des Moines, 17-20; Gayety, Omaha, 25-30.
Twinkle Toes—Star & Garter, Chicago, 18-23; Berchell, Des Moines, 24-27.

AMERICAN WHEEL

All Jazz Revue—Academy, Buffalo, 18-23, (close).
Bathing Beauties—Capitol, Washington, 18-23, (close).
Beauty Trust—Baltimore, 18-23 (close).
Beauty Revue—Englewood, Chicago, 18-23, (close).
Broadway Belles—Empire, Cleveland, 18-23, (close).
Big Sensation—Plaza, Springfield, 18-23, (close).
Cute Cuties—Trocadero, Philadelphia, 18-23, (close).
Follies of Pleasure—Bijou, Philadelphia, 18-23, (close).
French Frolics—Cadillac, Detroit, 18-23, (close).
Girls from Joyland—Howard, Boston, 18-23, (close).
Girls from the Follies—Grand, Worcester, 18-23, (close).
Grown Up Babies—Gayety, Brooklyn, 18-23, (close).
Hurly Burly—Empire, Hoboken, 18-23, (close).
Jazz Babies—Gayety, Newark, 18-23, (close).
Joy Riders—Academy, Pittsburgh, 18-23, (close).
Kandy Kids—Reading, Pa., 21; Grand, Trenton, 22-23, (close).
Mischief Makers—Haymarket, Chicago, 18-23, (close).
Naughty Naughty—Star, Toronto, Ont., 18-23, (close).
Pat White's Gayety Girls—Star, Brooklyn, 18-23, (close).
Parisian Flirts—Gayety, Louisville, 18-23, (close).
Razzle Dazzle—Park, Indianapolis, 18-23, (close).
Round the Town—New Bedford, 18-20; Fall River, 21-23, (close).
Record Breakers—Standard, St. Louis, 18-23, (close).
Social Follies—Lyceum, Columbus, 18-23, (close).
Stone & Pillard's—Penn Circuit, 18-23, (close).
Sweet Sweetie Girlies—Empress, Cincinnati, 18-23, (close).
Tittle Tattle—Cohen's, Newburg, 18-20; Cohen's, Poughkeepsie, 21-23, (close).
Whirl of Mirth—Century, Kansas City, 18-23, (close).

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

FILMS IN NOVEL LIBEL SUIT

The Frohman Amusement Corporation and the Metro Pictures Corporation, through counsel, contended before the Appellate Division of the Supreme Court in the hearing last week, that the allegations made in the complaint filed by Walter F. McCaleb, the historian and author, in his suit for $200,000 damages, be sustained as an action for libel. Justice Platzek of the Supreme Court had previously overruled this demurrer and said "that any writer has a natural right to be protected against the garbling or misrepresentation of his literary work."

The question, in the opinion of lawyers, is a novel one, as it has never come up before in exactly this light. The motion picture, "My Own United States," in which Arnold Daly played the leading part, quoted Mr. McCaleb as saying "that Aaron Burr (the early American statesman) had treason in his heart, there can be at this time no remaining doubt." This was used as a sub-title in the picture as a quotation from McCaleb's book, "The Aaron Burr Conspiracy," which shows Burr, not as a traitor, but as an American patriot. The author claims in his suit that his reputation as a historian was damaged by the attribution of this statement to him.

The justices of the Appellate Division reserved decision on the appeal.

JACKIE COOGAN ILL

Jackie Coogan, who starred with Charles Chaplin in "The Kid," is confined to his bed in the apartment which he is occupying with his parents at the Hotel Biltmore. Dr. Jesse Heiman, who is attending him, has diagnosed the case as pneumonia.

Jackie contracted a cold while leading the dance orchestra at the Biltmore. He was wearing the overalls he wore in the picture and was therefore not warmly clad.

TRADE BOARD OPENS OFFICE

The newly formed Associated Theatrical Board of Trade, which is composed of the majority of the firms dealing in theatrical equipment, has opened offices at 229 West Forty-fifth Street under the supervision of Miss N. M. Hurley. A letter to members of the board notifying them of this reads in part as follows:

"Sidney F. Katz, representing our attorneys, Ernst, Fox & Cane, will be at the office of the association at all times to render professional services to the members.

"We want you now to avail yourself of your membership in the association, either with reference to information concerning managers or productions, or any other purpose that will help you in avoiding the pitfalls that cause losses.

"We are preparing a classified alphabetical and craft directory to be furnished managers and motion picture directors, and would therefore ask that you forward the attached slip to the office of the association so that there may be no errors or omissions.

"Yours very truly,
"Fred S. Murray, President."

The membership of the board represent sixty-seven concerns dealing in stage equipment, lighting, costuming and transportation. Twenty new applications have been received since the association was formed at the Hotel Astor meeting on March 21. Among the firms who have applied for membership are I. Miller, shoes; Rialto Stage Lighting Company; I. Sarge Taffæ, scenic artist; Armstrong & Mayer, costumes; W. F. Irish Co., electrical supplies; Bodine Spanger Co., scenery; H. Robert Law, scenic studios, and Cain's Transfer Co.

ERLANGER LEASES FORD'S

A. L. Erlanger has taken a ten-year lease of Ford's Grand Opera House in Baltimore. This is the 25th theatre in various cities of the country that this producer has leased with few associates in the last six months.

Mr. Erlanger will have the sole management of the new house in Baltimore.

Charles E. Ford and his brother John will act as local managers.

B'DWAY GARDENS SUMMER SHOW

Charles Cornell is putting on a new show entitled "My Summer Girl," which will open at the Broadway Gardens the latter part of May and will continue through the summer. The cast will number thirty-two persons, including Ethel Arnold and June Carter. "The Society Girls," the revue now playing at the Broadway Gardens, will move to Atlantic City. "Miles of Smiles," another Cornell production, will also go to Atlantic City.

FELICE GETS ACCIDENT AWARD

SAN FRANCISCO, April 18.—The industrial accident commission this week awarded Richard Felice $71.42 as compensation for injuries sustained while assisting to arrange a scene for the Mary Pickford Motion Picture Company. According to the application, Felice was struck by a tree which was being unloaded from a truck.

SINGS FAMILY INTO U. S.

Alexander Milne, a wee lad from Scotland, who Gus Edwards called a diamond edition of Sir Harry Lauder when he heard him warble at one of the Ellis Island concerts recently, has his vocal ability to thank for the fact that he and his family have been admitted to the United States. For a month Alexander, his two brothers, little sister and parents had been detained on the island en route from Scotland to join relatives in this country.

The parents were both certified by the medical authorities of the immigration station as having physical infirmities. They were ordered deported, which meant that their children would also have to return to Scotland. An appeal that they be admitted under bond, which was made by a relative here, was dismissed. Meanwhile young Alexander had started to entertain immigration officials by singing Scotch ballads. Commissioner Wallis heard him and lifted the lad on the stage at one of the Sunday concerts. The 3,000 persons in the audience took to him at once, and his fame as a singer spread to Washington with the result that the deportation order was rescinded.

NEW FEATURES FOR LUNA PARK

Luna Park will open on May 14 with many new features, some of which are now playing the different vaudeville circuits. All the shows are not signed up yet, but there will be six entirely new productions. Arthur Pryor's band has been signed up for the entire season, contrary to the usual practice in engaging bands for the park. Three other bands have also been engaged for the season.

Among the attractions at the park will be Powers' Elephants, from the Hippodrome; Mme. Berzarco's circus, now playing the Orpheum Circuit; Lohse and Sterling, now on the Alhambra Circuit; the Helkevist fire divers; Goldin's troupe of Russian dancers, and Richard Haverman's lions, leopards and tigers.

The U. S. S. *Recruit*, formerly located at Union Square, has been remodelled into a freak, midget and curio show. Three large towers have also been erected and five new rides have been put in.

A. B. Wallace will be general manager and Herbert Evans will be amusement manager and director of publicity.

CATHOLIC GUILD LUNCHEON

At an executive meeting of the Catholic Actors' Guild held Friday night it was decided to end the year's activities with a luncheon given in honor of Archbishop Hayes. Final plans have not been made yet but the date and place will be decided upon just as soon as the Archbishop is heard from in answer to the invitation.

ALICE BRADY BUYS A HOME

Alice Brady, motion picture star, who in private life is Mrs. James Crane, has purchased as a residence the five story dwelling at 123 East Fifty-fifth Street. This was for ten years the home of Miss Elsie De Wolf, actress and interior decorator.

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PEGGY HOPKINS DENIES CHARGES

CHICAGO, April 18.—Peggy Hopkins Joyce, the former Ziegfeld Follies' Girl, model, and movie star, denies the charges made by her husband, James Stanley Joyce, the Chicago lumberman, who filed suit for divorce recently.

Mrs. Joyce characterized the suit as the result of her husband's family's "desire to get rid" of her, rather than through any primary volition on his part.

Joyce in his bill named six co-respondents, said that fraud had been practiced by his wife in obtaining a divorce from Hopkins, her former husband, in order that she might re-marry, and asked the courts to restore to him money and property worth $1,000,000 which he claimed she had obtained from him by trickery.

A statement issued by Mrs. Joyce through her attorneys stated that, "The charges made against Mrs. Joyce are groundless and maliciously made," and that "after their marriage Mr. and Mrs. Joyce lived in Europe for some time, and it was only for the express purpose of attending a directors' meeting that Mr. Joyce returned to Chicago. He asked Mrs. Joyce to await his return in Paris.

"Never at any time did Mr. Joyce make the slightest complaint to his wife concerning her conduct or intimate that it was anything except what it should be. Numerous letters written by him while in America indicate that he had no such belief."

In reference to the charge of collusion in obtaining a divorce from Hopkins, the statement continues:

"This statement is ridiculous to any one in Chicago, New York or Hot Springs who knows how Mr. Joyce courted Peggy."

There will be a conference of Mrs. Joyce's Chicago and New York attorneys held in New York this week, at which time "decision will be made as to the amount of temporary alimony and fees which will be asked pending the divorce hearing. Contrary to popular supposition Mr. Joyce has not contributed anything to his wife's support since last November."

WINDSOR SHOW AT SOMER'S

The Walter Windsor Attractions are presenting the revue now being shown at Somer's Hall, which opened there on March 19th, and not Arthur Hunter, who it was reported two weeks ago had contracted to produce the piece. The Windsor show has been there for the entire season and the current revue, entitled "Misses of Melody Lane," is their fourth production at that place this season.

CIRCUS GORILLA DEAD

John Daniel, the almost human gorilla of the Barnum & Bailey and Ringling Brothers Circus, died Sunday afternoon in his private room in the tower of Madison Square Garden. Acute inflammation of the bronchial tubes, from which he had suffered for the last few days, brought pneumonia, which is a fatal disease to his species.

"MARY STUART" TO CLOSE

"Mary Stuart," which served as the vehicle for opening the Ritz Theatre, will be withdrawn from that house on Saturday night by William Harris, who gives the lateness of the season as the reason for closing. The play will again be presented in New York at some future date.

$130,000 HOUSE FOR BRONX

According to plans filed by Irving Margon, the architect, the recently reported theatre operation for the northeast corner of Jerome avenue and Kingsbridge road, N. Y., will cost $130,000. This theatre will have a seating capacity of 1,400.

BIG CABARET FEES

CHICAGO, Ill., April 18.—The action taken last week by the City Council imposing upon the owners of cabarets in Chicago a new set of license fees, will, according to the chief of police, throw more than 300 cabarets out of business, permitting but 100 to operate under the necessary fee.

At present the cabarets are paying no fee. Until last December, each paid to the city $50 per year. Under the new ruling the cabaret fees will be as follows:

Floor Space	Seating	Fee
1200 Sq. Feet	150 People	$ 500
2400 Sq. Feet	300 People	750
4000 Sq. Feet	500 People	1,000
6400 Sq. Feet	800 People	1,250
7500 Sq. Feet	1,000 People	1,500
10,000 Sq. Feet	1,500 People	2,000

It is estimated that Chicago at the present time has 500 cabarets in operation. Under the above fee arrangements it is thought that but 150 will survive the law. The ordinance does not provide for any closing hour, but Chief of Police Fitzmorris stated emphatically that he would not permit any of them to operate after 1 in the morning.

To prevent evasion of provisions of the new measure it defines cabarets as any place where food and drinks are served and dancing and entertainment is permitted.

OPERA HOUSE MGR. DIES

CINCINNATI, O., April 13.—T. E. Aylward, manager of the Grand Opera House here, died today of Brights disease. Mr. Aylward, one of the best known theatrical men in America, was also associated with John Havlin, owner of the Grand Opera House and several hotels.

Mr. Aylward was born in England and began his connection with the Grand Opera House in 1890, the house then being under the management of Harry Rainforth and John Havlin. His widow, two sons and two daughters, Mrs. John White of Louisville, Ky., and Miss Mildred Aylward, who is studying for the stage in New York, survive him.

$1,000,000 LEASE SIGNED

Signor Weltner, acting for the Stadium Amusement Corporation, has leased the 2,100-seat Stadium Theatre completed about six months ago by the Wagner Realty Company, at Pitkin and Chester avenues in the Brownsville section of Brooklyn. The lease is for a term of twenty-one years, and aggregates rentals close to $1,000,000.

A new theatre is to be erected here at Broadway and Rodney street, at a cost of $200,000, with a seating capacity of 1,650. Groenberg and Leuchtag are preparing the plans, and will build the theatre for the Manbridge Realty Company.

HILL TO DO MUTT & JEFF SHOW

A new edition of the Mutt and Jeff show has been announced for next season by Gus Hill, the producer. It will be called "Mutt and Jeff in Chinatown" and as an especial feature will have a chorus made up entirely of Chinese girls.

It is the opinion of Mr. Hill that a Chinese girl chorus will rid him of all Equity troubles.

STARTS 10TH PICTURE

Katherine MacDonald has started her tenth picture for release through Associated First National Pictures. The direction will be in the hands of Jerome Storm, who for a long time was identified with Charles Ray. In the cast with Miss MacDonald will be Betty Ross Clarck and Roy Stewart.

FILM PLAYERS APPEAL TO WASH.

Claiming that they are being pushed aside by the droves of extra players being furnished by a number of labor contractors, a number of motion picture actors appealed to the Federal authorities on Monday through the medium of a letter, in which they ask for an investigation of the books both of the "contractors" and the books of those motion picture producers who are doing business with them.

The picture actors claim that there is in vogue a method by which certain employing attaches of the film-making companies are in collusion with the "labor contractors," who are posing as theatrical agents and who have been furnishing extras at wages below the standard fixed by the Actors' Equity for such talent. They claim that while trained and needed performers are unable to find work, others, untrained, are being put to work in the motion picture studios. The Actors' Equity is receiving complaints and evidence in the alleged grievances, but is not ready as yet to take action.

Acting on their own initiative, the following signed letter was sent to the Department of Federal Income Tax at Washington by dissatisfied film players:

"The undersigned, having reason to believe that certain theatrical agents who furnish actors for film producers under the guise of 'contractors' are not filing correct income returns, ask you to have an audit made of the different photo-play producers' books and find out how much they have paid the different labor contractors and agents in the vicinity of New York, and to compare this audit with the different contractors' and agents' income tax returns as made to your office.

"Walter W. Yeakle, Harry Wilson, Joseph Hohen, Frank Le Roy, Jasper Le Bue, Jack Gordon."

FIRE IN FILM CO.

CHICAGO, Ill., April 18.—Spontaneous combustion started two fires within three hours in the plant of the Midland Film Company, 112 N. La Salle Street, on Thursday morning. The first fire, which was discovered by the watchman, was quickly extinguished. The damage was estimated at $100. Two hours later flames were seen again by pedestrians, who sounded an alarm. The second fire resulted in a loss of $2,000. The plant is covered by insurance.

NEW FILM THEATRE FOR PHILA.

PHILADELPHIA, April 18.—West Philadelphia is to have a new motion picture house to be known as the New Ambassador Theatre, and is to be located on the south side of Biltmore avenue between Fifty-fifth and Fifty-sixth streets. Work has already been started.

Samuel and George Felt are the owners and the builders.

TO PUBLISH KUMMER PLAYLETS

Samuel French & Son have arranged for the publication of the one-act plays of Clare Kummer. Several which the publishers have included in the collection were presented last month at the Punch and Judy Theatre in special matinees. "The Choir Rehearsal," one of these, is now acted by Miss Sally Fisher in vaudeville. Miss Fisher is at the Palace this week.

NEW REVUE REHEARSING

Ernestine Myers is rehearsing a new revue which will open in New Haven next week. The act has four changes of scenery and will include, besides Miss Myers, Charles Adams, a singer; George Clifford, a dancer formerly with Beth Beri, and the Darling Twins. Rhodes is directing the act.

DEATHS

MINNIE AMATO, wife of Aurelie Coccia, died April 12 at St. Joseph's Hospital, New York, after a fifteen months' illness, of tuberculosis. She came to America in 1904 and with the team of Coccia and Amato, has since then appeared on the principal vaudeville circuits as well as with the Irwin Show, in Churchill's Cabaret, with the Harry Hastings Show and in musical comedy. The funeral was held Wednesday evening and burial was made in Calvary Cemetery, Brooklyn. She is survived by her husband and two children.

MRS. MINNIE CUNNINGHAM, once a famous grand opera star, died in her home in Venice, Cal., on April 11 at the age of sixty-four. Mrs. Cunningham was the wife of Charles Cunningham, an automobile and carriage manufacturer of Rochester, N. Y. The body was shipped to Rochester, the residence of her five children.

GIOVANNI TAGLAPIETRA, a great baritone a generation ago, died early Monday morning in his home, 343 West Thirty-fourth street. He was 75 years old.

Giovanni Tagliapietra and his wife, daughter of John D. Townsend, once a famous figure of the New York bar, lived in a single parlor in the rooming house which was the former mansion of the Townsends. The once great singer passed away so quietly that his wife found out his death only after the barking of their dog, Frolic. Only the night before Tagliapietra had tried the voice which once had brought him fame and fortune. He boasted then that he was still an accomplished singer, though his voice had lost much of its power, an opinion which his wife shared.

WALTER H. CROSBY, an actor, fifty-four years old, died last Wednesday in Lenox Hill Hospital after an illness of several months. Mr. Crosby was born in Buffalo and played in stock for thirty years. The funeral was held Thursday at the Funeral Church under the auspices of the Actors' Fund of America and the body was then taken to Buffalo for burial.

NORMAN THARP, who is well known on two continents as an actor, died in London on April 2nd after a brief illness.

Tharp has appeared in America frequently in juvenile roles. He was a member of the Lambs Club.

JOSEPH GIBBS, a well known actor died Saturday at St. Luke's Hospital after a brief illness. Mr. Gibbs was born in England and came to this country about twenty years ago. He appeared with Mme. Nazimova in "The Wild Duck" and in "Treasure Island." He is survived by his wife, Violet Fisher, an actress, and a daughter. Interment was in Evergreen Cemetery.

JEFF CALLAN, a popular old time showman, died Sunday morning of Bright's disease from which he had been suffering a long time. Mr. Callan began his career with the Barnum and Bailey show in 1884. In 1919 he went with the B. F. Keith vaudeville interests as manager of the theatre in Lewiston, Me., and later in the same capacity in Erie, Pa., and in more recent years was manager of Proctor's Twenty-third Street Theatre, in this city. For the last few months he had been acting as assistant to Leon Kalmer, manager of the Keith's Greenpoint Theatre in Brooklyn.

LETTER LIST

GENTLEMEN

Arnold, Irving
Bertelsen, Anders
Benway, A. P.
Bovis, William
Carroll, George
Clark, Larry
Carlton, Arthur
Delano, Dell
Diaz, W. F.
Doran, John
Dull, Harold
Delf, Harry
Frothingham, Alfred
Gould, Frank
Gibson, Jack
Harriss, W. M.
Healy, Tim
Kubeler, Chas.
Kolb, J. W.
Kinneard, Jack
Leonard, Cecil
Lester, Chas.
Lawford, Ernest
McCarthy, Bob
Midgely, Raymond
Nugent, Bob
Osborne, Nat
Richards, George
Shea, A. B.
Smith, John A.
St. Clair, Edward
Tivy, F. T.
Settle, Ed
Treat, Capt.
Thompson, Marks
Schnell, Emil
Warren, Fred T.
Walton, Fred

LADIES

Athena, Mlle.
Arkwright, Marie
Albertieri, Ethel
Allen, Mickey
Bennett, Belle
Clarke, Hazel
Claire, Mildred
Carrette, Bess M.
Conners, Peggy
Diaz, Anita
Delaney, Tillie
Fox, Josephine L.
Fontaine, Azella
Garner, Ruth
Grayce, Helen
Harris, Billy
Hendrix, Klara
Healy, Lilly
Johnson, Genevieve
Keefe, Flossie
La Monte, Addie
Lee, Virginia
La Marr, Harry, Mrs.
La Rochelle, Annette
Leuin, Edmena
Moe, Anita
May, Stella
Meitz, Emily
Neave, Margaret
Oaks, Katherine
Orner, Emma
Russell, Dorothy
Raymond, Babe
Thornton, Irene
Vernon, Celia
Williams, E. B., Mrs.

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James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
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